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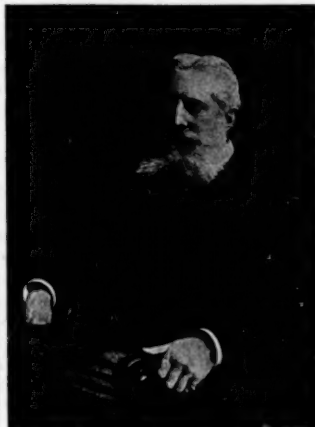
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When Swinburne made his famous pilgrimage to Lantor in Florence, he spoke of it as a visit from

"The youngest to the eldest singer
That England bore."

When we learned that death had claimed on the same day (October 17) both Mrs. Julia Ward Howe and Mr. William Vaughn Moody, we could not refrain from thinking of them, in paraphrase, as

The youngest and the eldest singer
Our country bore.

They were just half a century apart, for the one was in her ninety-second year, and the other in his forty-second only. The one died after a life of the ripest achievement; the other was cruelly cut off, an "inheritor of unfulfilled renown," not indeed before his genius had been amply declared, but before he had accomplished more than a small part of what the world expected of him. The two lives offer tempting contrasts: woman and man, age and youth, East and West, past and present, the passion of a nation aflame with zeal for the rights of man, and the spectacle of the same nation, breathing an air grown thick and fat with avarice, brutally trampling upon those rights, and glossing its degradation with the cant phrases of a pinchbeck philanthropy, concealing its greed beneath the comfortable cloak of hypocrisy.

We may not now enlarge upon these contrasts, for the present obligation is to set forth in a few words the lives and characters of these two notable figures in our literature, one of them almost the sole remaining figure from the swiftly receding old century, the other the most important figure in our literature of the young new century. Mrs. Howe was born in New York, but upon her marriage in 1843 removed to Boston, henceforth to be reckoned a New Englander in spirit and associations. Her life long devotion to philanthropic endeavor of the noblest sort, even more than her literary performance, made her the "grand old woman" of America,—if we may call her *old* who was the end youthful in feeling, and, despite physis infirmity, active in all good works. Married to a man who had fought in the Greek war of liberation and had been Byron's tent-mate, she gave

her own unstinted sympathies to all peoples struggling to be free, in turn to Hungarians and Italians and American slaves; when these conflicts had faded into the past, she gave herself with equally unstinted devotion to the less spectacular causes of prison reform and woman's suffrage and the peace movement. She once summed up her career in these modest words:

"I have written one poem which, although composed in the stress and strain of civil war, is now sung South and North by the champions of free government. I have been accounted worthy to listen and to speak at the Boston Radical Club and at the Concord School of Philosophy. Lastly and chiefly I have had the honor of pleading for the slave when he was a slave, of helping to initiate the woman's movement in many states of the Union, and of standing with the illustrious champions of justice and freedom for woman's suffrage when to do so was a thankless office, involving public ridicule and private avoidance."

Perhaps there is no more significant single fact in her biography than that she was the only woman elected to membership in the National Institute of Arts and Letters.

Of Mrs. Howe the poet, it seems to be fated that she should be remembered almost solely as the author of a single piece. This sort of memory, desirable but inadequate, is hers by virtue of "The Battle Hymn of the Republic," which is undoubtedly one of the noblest lyrics of our Civil War. But she wrote other verse to the extent of several volumes, and in them the judicious may discover treasure-trove worthy to be contained in the casket that holds the one famous poem. She was also the author of a number of dramas and much miscellaneous prose, from her contributions to the early volumes of "The Atlantic Monthly," to her "Reminiscences," published late in life. She came into contact with great numbers of people, both here and abroad, through her activity as a preacher in Unitarian pulpits and as an occupant of the lecture platform. Her last appearance in public was only a few days before her death, when Smith College honored her with its highest degree, bestowed upon her with the following words:

"Julia Ward Howe, poet and patriot, lover of letters and learning, advocate for over half a century, in print and living speech, of great causes of human liberty, sincere friend of all that makes for the elevation and enrichment of womanhood; who having in former years 'read a fiery gospel, writ in burnished rows of steel,' quickened in the nation the imperishable faith in the triumph of beneficent right and the ardor of sacrifice for its winning; to whom now in her serene, gracious, and venerated age we offer felicitation and pay grateful homage."

And when the ceremony was ended, the whole

assembly rose and sang the "Hymn," and the whole affair is pleasant to think about in our time of mourning.

The feeling that a noble life has been fully rounded out enables us to accept with something like equanimity the loss of such a writer as Mrs. Howe. But the loss of such a man as Mr. Moody is well-nigh intolerable. He had given us only ten years of creative work, and should have been good for twenty or thirty in addition. Moreover, his work was of such quality that it had already made him the foremost figure among our younger poets — the most remarkable appearance in the American literature of the twentieth century. He alone, or almost alone, spoke in our time with the authentic accent of the great elder singers, and brought back into poetry the high seriousness and lofty utterance of the masters. That such a force should cease, that such an inspiration should thus untimely fail, is cause for the most poignant regret. It is hard to become reconciled to an ordering of human affairs that frustrates such endeavor as was his, and dashes such hopes as were ours in the presence of so fair a promise.

The story of Mr. Moody's life is briefly told. He was born in a small Indiana town in 1869, was graduated from Harvard in 1893, was for a time an instructor at Cambridge, and was then called to the University of Chicago. There he did active work until 1907, afterwards retaining only a nominal connection with the institution. Happily married a little more than a year ago, he was soon thereafter attacked by the insidious malady that was to prove fatal, and the closing chapter of his life was a record of efforts and wanderings in the vain pursuit of health. It was a desperate fight for life, and it ended a fortnight ago in Colorado.

The decade of Mr. Moody's literary productivity has enriched our literature with two superb poems in dramatic form, "The Masque of Judgment" and "The Fire-Bringer," with two prose dramas written for the actual stage, "The Great Divide" (at first called "The Sabine Woman") and "The Faith Healer," and with a volume of "Poems" that contains one of the noblest odes in the English language, and a number of lyrics that will henceforth be included in every "golden treasury" of English poetry. To the journeyman work of literature he contributed an essay on Milton, introductory to the "Cambridge" edition of the poet, and a text-book of English literature (written in collaboration with Mr. R. M. Lovett) for the use of schools. This is the sum total of Mr.

Moody's work, except for a few uncollected periodical writings, and whatever manuscripts he may have left behind him.

Of this work, the immortal part will be found in the verse rather than the prose. "The Great Divide" made an astonishing success upon the stage, and is the one production by which the author became known to the general public. It is a fine play, one of the best produced in our time; but a scale of absolute values must reckon it comparatively unimportant by the side of "The Masque of Judgment" and "The Fire-Bringer." These two poems were planned to constitute (together with an unwritten third) a trilogy of human destiny, and the deepest of our present sorrows is that he could not have lived to complete the work. The wonder of these poems is that with a mythological or fantastic framework, and with a beauty of expression now wistful and now sublime, challenging comparison with the measures of Milton and Shelley, suggesting even in their largeness of conception the world-poems of "The Divine Comedy" and "Faust," they are neither imitative studies nor antiquarian revivals, but are fairly throbbing with the vital issues of the modern consciousness. The reader who does not feel this to be their essential characteristic will peruse them in vain. No American poet, old or young, has penned finer lines than those of this apostrophe to mankind:

"O Dreamer! O Desirer! Goer down
Unto untravelled seas in untried ships!
O crusher of the unimagined grape
On unconceived lips!
O player upon a lordly instrument
No man or god hath had in mind to invent;
O cunning how to shape
Effulgent Heaven and scoop out bitter Hell
From the little shine and saltness of a tear;
Sieger and harrier
Beyond the moon, of thine own builded town,
Each morning won, each eve impregnable,
Each noon vanished sheer!"

For certain of the poems — such as "Gloucester Moors," "A Grey Day," and "At Assisi" — one must reserve a peculiar tenderness of affection; but the great feature of the volume is that "Ode in Time of Hesitation" which scourges as with scorpions the recreant America of our wanton Spanish war and our Philippine conquest, and our shameless repudiation, by the dark deeds done a decade ago, of the sacred principles upon which the Republic was founded. In some fairer time to come, when we shall have rehabilitated our national character by what restitution and atonement are yet possible, when

"The cup of trembling shall be drained quite,
Eaten the sour bread of astonishment,"

when

"With ashes of the hearth shall be made white
Our heads, and wailing shall be in the tent,"

it will be gratifying to turn to this poem, and to realize that in our blackest hour genuine Americanism found one voice equal to the task of expressing all the passionate indignation aroused in patriotic breasts by the misstep that turned our faces from the shining mountain upon which our old ideals were set, and left us battening upon a pestilential moor.

ORIGINALITY IN LITERATURE.

James Payn, the novelist, told the story of an old English scholar who insisted that all modern literature was contained in Pindar. "What!" asked Mr. Payn, "you don't mean to say that Browning's 'Ring and the Book,' is in Pindar?" "Yes," said the scholar, "in the highest and truest sense; the 'Ring and the Book' is implicit in Pindar."

Without going as far as this, it may be asserted that real originality is a very rare bird. It is not a question of the invention or discovery of new material. The first part of "Faust" is a patchwork of plagiarisms. Almost everything in it is begged, borrowed, or stolen from various sources. Yet it is the most original master-work of modern times. Nor is originality a question of who wrote the first play or novel, or who heralded romanticism or realism. There have probably always been plays and novels; the ancients had their romanticists and realists. Æschylus was banished from Athens as a revolutionary, as irreverent to the gods; and wise heads wagged over Euripides' new notions and his break with tradition. Aristophanes and Plautus and Petronius plunged as deep into realism as any modern.

Nor is this thing originality a matter of literary superiority or inferiority. Many writers are great who are not original, and others have a kind of originality who are doubtful in their greatness. Milton and Keats and Tennyson are in the first class, and Blake and Browning in the second. Gray and Arnold and FitzGerald can hardly be called original poets at all; but how great they are!

Nor does the advocacy of isms and causes and movements, all warranted brand-new by their makers, constitute originality. Pretty much all that can affect mankind has been threshed out again and again. There have been Schillers and Shelleys in every age. "I have known twenty leaders of revolt," says the old Cardinal in Browning's play. Nor do new views of morality, pronouncements of independence, make for originality. Moses may break the tablets of the law, but they always come together

again,—as Milton's angels, divided by sword or cannon shot, reunite.

Not even temperament and personality, and the manner of looking at things and the style and way of work arising from them, are sure breeders of originality, though they come nearest of all to being so. Human nature is cast in types, and it is doubtful if there are as many distinct varieties as there are letters of the alphabet. Of course, as there are no two leaves in a forest exactly alike, there are minor differences in men and women; and it is to these that literature owes its variety and inexhaustibility. But they are hardly distinct enough to constitute complete originality. Milton reproduced Æschylus and Dante; Goethe repeats Menander and Horace and Hafiz.

The truest originality is perhaps what is called in biology a *sport*—a variation by which life develops in an unexpected direction. Or it is as if a new and powerful element were suddenly introduced into the world, making all the other elements change their relations, producing strange and spectacular reactions. In literature it produces something which is not in Pindar, something which, while not greater than the stock work of the world, is novel and charming, and possesses a power to compel men to follow after it. Of this kind of originality it seems to me there are three great examples in English literature: the Shakespearian comedy, Sterne's "Tristram Shandy," and Coleridge's best poems, the four great pieces on which his fame rests. There are, of course, many other lesser exhibitions of this quality—Burns's and Shelley's poetry, the essays of Hazlitt, the Brontë novels, to name a few. None of these, however, are as unique and powerful in their action as those I have first named.

In tragedy, in tragic poetry, Shakespeare must take his chances with a half-dozen other poets. He is certainly not greater here than the author of the Book of Job, or Homer, or Æschylus, or Dante. He does the same kind of work that these do, in much the same way, and to the same effect. And this kind of work is doubtless the most important that man has ever done. An attempt has been made recently in America to displace these master minds of the world—whose works include ethics as they include all other human interests—in favor of the professed moralists and ethical writers. This is very much as if we should thrust aside the great painters—the Angelos, the Titians, the Rembrandts, who have painted us the picture of all life—and set up in their places the industrious artisans who have drawn us our maps.

Even in "Hamlet," where Shakespeare's tragedy seems most novel, and in which his influence has been so great as almost to shadow the modern world, he has been anticipated. Prometheus and Orestes are ancient prototypes of that character, and perhaps Don Quixote has carried it to a higher power.

But Shakespeare's comedies are things apart. In them a dreamer is either looking forward with eager eyes, over-estimating the beauty and splendor

and goodness of the world, or else he has retired in disenchanting disgust into the fortress of his own soul which he furnishes with visions to console him for the disappointments of outward fate. In either case he has produced a new world, an orb within the earth. Only in the Nausicaa scenes in Homer, or in Kalidasa's Shakuntala, had there been a touch of the same creation. "The Tempest," "Midsummer Night's Dream," "Twelfth Night," "As You Like It," "Merchant of Venice," "Much Ado about Nothing," "Cymbeline," "The Winter's Tale,"—what is there in all literature to compete with this complete and perfect world of ideal beauty and magnificence?

The effect of this magical creation has been overwhelming. Poets and novelists in crowds have followed the shining Shakespearian track. Scott, who decanted Shakespeare into his own bottles, Goethe, Hugo in his plays, Musset, Tennyson,—how much of all that is distinguished and delightful in modern literature bears the impress of Shakespeare's work. In particular, the latter may almost be said to have created woman,—or, rather, he interposed between the eyes of men and the real, faulty, though still interesting creature, the splendid or poignant visions of his perfect mates of men. And ever since, men have been falling in love with his creations or those propagated by his followers by cuttings from the plays. Women know very well that there is no such being as the Shakespearian woman. The girls of Jane Austen are the keenest and cleverest satire on their sex.

Sterne's originality certainly does not exist in his materials. The germ idea of his work comes from the *Martinus Scriblerus* of Pope, Swift, and Arbuthnot. The two central characters have more than a reflection of Don Quixote and his Squire. Sterne imitated Rabelais and other French humorists. Yet when all was done the work was revealed as startlingly original. It almost deserves Mark Pattison's praise of it as the most perfect piece of pure humor in the world. Its effect in English literature has been diffusive rather than concentrated. Most later humorists have had a Shandean touch; but few have been full initiates. The author of "The Bible in Spain" and our own Godfrey Leland are of the number. Carlyle, however, concentrates and reinforces his master. "Sartor Resartus," which shook the world two generations ago, is Sterne to the backbone. Bulwer transmogrified "Tristram" into a conventional but still excellent novel. In Germany, Sterne's influence has been deeper. Goethe unquestionably felt it powerfully. Jean Paul is a very German Sterne. And Heine, both in prose and verse, is Sterne tricked out for pantomime and setting off rockets with both hands. To the French, Sterne has always been a sort of religion, though they have leaned to the apocrypha of "The Sentimental Journey" rather than to the true canonical books. More recently, Flaubert, in his last and perhaps greatest work, and M. Anatole France, have disclosed the real Sterne.

Coleridge's poetry is the most absolutely original thing in English literature. Shakespeare in his comedy took his raw materials from Lodge and Greene and Lyly, and from the Italian novelists. But except some hints from old English ballads, or from German works on Demonology and Witchcraft, Coleridge's great pieces—"The Ancient Mariner," "Christabel," "Kubla Khan," and "Genevieve"—are without parentage, celestial estrays, as it were, descended in a dream. In conception, tone, phrase, music, they are flawless. Language obtains in them to a simple perfection beyond the reach of conscious art. That they have nothing to do with life as it is lived, that they are further removed from the world of prose than even Shakespeare's comedy, is no fault, rather it makes them full examples of what we dimly discern to be ideal poetry.

And the influence of these poems has been commensurate with their worth. Before "Christabel" was published, it was imitated by Scott, Byron, and Shelley. A good part of Keats is pure Coleridge. "La Belle Dame Sans Merci" is almost as good as "Genevieve," but it is palpably an imitation. The fragment of "The Eve of St. Mark" is a milder "Christabel." "The Eve of St. Agnes" is drenched with Coleridge's glamor and color. Keats is indeed the unrivalled mocking-bird of literature. He could take anyone's note—Shakespeare's, Milton's, Dryden's, Collins's, Chatterton's—and return it back with the truest ring, yet embellished with variations which make the strain his own.

More recently, Tennyson, Poe, Rossetti, and many others, have continued the Coleridgean tradition. As a long-time champion of Poe, I will not be suspected of depreciating his originality. In comparison with other American writers, or even his English contemporaries, he is an explorer and a discoverer. But his relations to Coleridge are those of a pupil to a master. He is more vigorous and versatile. He left fifty masterpieces where Coleridge left but four. He is more profound in his appeal to human passions and emotions—more Æschylean in his handling. But the fact remains that his work is inconceivable without the previous existence of that of Coleridge, and he never quite matched his teacher in loveliness, magic, or thrilling awe.

It is obvious, I think, that originality is not a prime literary requisite. Everything is in Pindar which is really necessary for us,—love of the gods, of country and of home, heroism, disdain of death or meanness, activity of mind and body. The great and permanent works of mankind are too true to be very new. Everything over is in the nature of a luxury: something outside of our staple diet. We do not boast of having soup and roast beef and bread for dinner, though there is nothing better; if we get terrapin and ptarmigan and rare Madeira we may be betrayed into enthusiasm.

The writer who has this gift of originality is more followed than any other. He bears a branch of holly in his hands which draws the crowd

after him, which presses near him to discern his secret. It is really not truth that he deals in, but enchantment.

"Weave a circle round him thrice,
And close your eyes with holy dread,
For he on honey-dew hath fed,
And drunk the milk of Paradise."

CHARLES LEONARD MOORE.

CASUAL COMMENT.

THE DISPERSAL OF A GREAT LIBRARY will occur in February next, when the collection of the late Robert Hoe will be sold by the Anderson Auction Company in New York City. The Hoe library is said to be not only the largest private library in existence, but probably the largest and most valuable ever collected by a private citizen. Its estimated value is \$1,500,000. Robert Hoe was born in New York in 1839, and lived to the age of seventy, dying last year in London after a long and successful business career as a printing-press manufacturer and inventor. When only nineteen years of age he became interested in the history and development of printing, and at that early age began to buy books on the subject, constantly improving his library by substituting better copies than those already in his possession. Shortly before his death Mr. Hoe issued the final volume of his Library Catalogue. This is now complete in fifteen octavo volumes, and describes 6,993 titles of English literature; 6,574 titles of books printed in foreign languages, including his marvellous collection of *Incunabula*, crowned by a copy of that great treasure, the first book printed with movable types, the Bible on vellum, issued from Gutenberg's press at Moguntia between 1450 and 1455; also a list of Books of Emblems of 463 titles. The collection includes the finest copy in existence of Higden's "Polychronicon," printed by Caxton in 1482, a perfect copy of Malory's "Morte d'Arthur" in the Caxton edition of 1485, and Gower's "Confessio Amantis" of 1483. There are also many examples of the earliest presses of Germany, Italy, France, and England, Books of Hours, Aldines and Elzevirs, thousands of volumes devoted to the literature of France, many examples of early English literature, particularly of the Elizabethan period, including Shakespeare folios, the splendid Chaucer Collection, the Kilmarnock Burns with an inserted letter, Queen Elizabeth's own copy of the Prayer Book, such rare *Americana* as all three Latin editions of Columbus's first letter, all printed in 1493, Denton's New York (1670) in perfect condition uncut, Eden's "Decades," and a little pamphlet of four leaves from the press of Stephen Daye "in Cambridge in New England" of the "Proceedings betwixt the English and the Narrowgansets" (1645). At the time of his death Mr. Hoe was preparing a catalogue of his illuminated and other manuscripts on vellum and paper, of which he has over 130 single titles, the most im-

portant of which is doubtless an English manuscript of the fifteenth century called "The Pembroke Hours," written for William Herbert, first Earl of Pembroke, about 1440.

THE ADVENT OF THE COLLEGE-BRED JOURNALIST was hailed with scoffs and jeers in certain quarters, and with applause in others. Professor Frank W. Scott, in charge of the courses leading to journalism at the University of Illinois, has some interesting things to say about "College Training for Journalism" in a late number of "The Independent." "Twenty-five or thirty years ago," he writes, "a college training was a handicap to the young man applying for a job as reporter. A Yale graduate, now the oldest reporter on a great Chicago daily, secured his present job, he asserts, only by concealing the blot on his educational 'scutcheon.' He was the only college man in the reporters' room then; now there are but two in the room who are not college men, and neither of those is the city editor." Encouraging has been the recent growth of "intelligent public interest in the press as an institution. Journalism has long been a profession that everyone out of it could improve if he were in it, and everyone in it could improve if he did not have to stay in it." It has been not inaptly said that the chief use of a college education in general is to prove to the college man how short a distance his academic training will carry him in the great outside world. Probably even the best of schools of journalism turn out graduates who will learn, with the sadness that often accompanies an access of wisdom, that they do not yet "know it all," or even the quarter part of it.

THE PARTNERSHIP NOVEL, or work of fiction executed by two collaborating writers, such as Mr. and Mrs. Egerton Castle and Mr. and Mrs. C. N. Williamson are now abundantly producing, and such as Messrs. Besant and Rice and Messrs. Erckmann and Chatrian used to favor us with, must always seem to some readers less satisfying, less "convincing," than the work of literary art conceived by one mind in a moment of inspiration, and finished by one hand ere the flush of that first enthusiasm has faded from the cheek. The appearance of two authors' names on a novel's title-page is a virtual confession that the plot has been laboriously pieced together by two workmen in consultation, that each chapter has been deliberately assigned to this or that one of the literary firm, that the fate of each character has been wordily discussed and finally determined, and that after the patchwork has at last been completed a finishing hand has had to go over it all to pull out the basting threads and fell the seams. Such work must lack unity and homogeneity. What lover of Stevenson has ever thoroughly enjoyed the stories he wrote in collaboration with his stepson? A recent literary letter from London suggests that an interesting book might be written about literary partnerships. An instructive inquiry might indeed be made into the

comparative success of one-author and two-author novels. Is there a single first-rate novel of double authorship?

THE SEASON'S PROSPECTS IN THE BOOK BUSINESS interest others beside booksellers. Promise of a brisk demand for good reading is always a gratifying indication that the cause of civilization is not a losing one; and it is pleasant to learn from London, the great centre of trade for books printed in our language, as well as for some other commodities, that there is every likelihood of a record-breaking season in the production and dispensing of literature. At any rate, publishers' autumn announcements were never superior in quantity, while as to quality they certainly inspire hope of many good things to be forthcoming. So much in the way of supply implies confidence in the demand. "A market for products is products in market," as that famous political economist and free-trader, Professor Perry of Williams College, used to teach his classes. That purchasers will not be lacking when the goods are displayed, is to be hoped, and, for certain reasons, to be predicted. Our material prosperity leaves not a very great deal to be desired—at least among the book-reading classes; and after the inevitable Christmas purchases of jewelry and motor-cars and similar toys and knickknacks have been made, there ought to be a handsome surplus left for the things of the intellectual life—including, first and foremost, books and plenty of them.

SPECIALIZING IN LIBRARIES is very sure to increase with the increasing spread of printed matter over all departments of human interest and activity. The professions and the trades have each its considerable and ever-growing volume of technical literature, and the time will come, if it be not already here, when few libraries for the general public can undertake to meet the demand for books and periodicals of this special character. This matter, in some of its bearings at least, will come under discussion at the meeting of the Special Libraries Association to be held in the Boston Chamber of Commerce on the 11th of November. Other subjects announced for treatment by various speakers are, "The Chamber of Commerce Library and the Facilities it Affords," "The Statistical Department of the Boston Public Library and What it Offers the Business Man," "The Earning Power of Libraries," and the question of Boston's need of a business and professional men's branch to its public library. Various special and business libraries in Boston will be visited by the attending members between the afternoon and the evening sessions.

RAW MATERIAL FOR ROMANCE presents itself on every side to the eye trained in discovering it. A choice bit of such material, containing fine possibilities for the novelist or the playwright, is now waiting to be converted into the finished product. A few weeks ago there was married in Washington a couple who separated within an hour of their nup-

tials, presumably intending never to meet again. Miss Eugenie Sauer, of Vienna, found herself heiress to a fortune left her by an old uncle in her native land, but with a strange proviso attached to the legacy. Only by becoming a wife within forty-eight hours of receiving word of her inheritance could she hope to become its actual possessor. Being without any particular matrimonial intentions, the thrifty heiress advertised for a temporary husband, offering two hundred dollars for his services at the altar in the capacity of a bridegroom, and stipulating that he should desert her immediately after the wedding. A man (if such he be worthy of being called) was selected from the large number of those who answered the advertisement, and as soon as the mock marriage was performed he abandoned the woman whom he had just promised to love and cherish until death should part the two. But as he had previously promised to break this latter promise, possibly a casuist could make out something of a case in his defense, and also in hers. At any rate, here is material for a new romance under the old title, "Maid, Wife, or Widow?" . . .

THE GROWING MARKET FOR READING-MATTER—one need not call it all literature—ought to be encouraging to the large class of those who earn their living by plying the pen or pounding the type-writer. Note the new and cheap illustrated magazines continually springing into being; and although many of them soon subside again into non-being, the total result is an astonishing increase in the number of periodicals clamoring, not so very unsuccessfully, for popular patronage. The modern news-stand, with its polychromatic display of interest-compelling magazines, is a very different thing from the news-stand of fifty or even twenty-five years ago. And material, more or less literary, has to be found to fill all these competing publications, which have learned to rely with considerable confidence on the pecuniary support of the advertiser to keep themselves afloat. By a beautiful interplay of differing interests, the safety-razor and the cigarette help to circulate the poem and the love-story; and while commerce thus generously subsidizes dubious literature, an additional subsidy is granted by the government in the cheap rates of postage for all periodicals, circulating between Maine and California, between Canada and Mexico, and even to the distant islands of the East. It is no wonder that foreigners envy us our vast literary market.

THE first number of a new monthly periodical called "The Crisis," planned as an organ of the National Association for the Advancement of Colored People, will appear from New York early this month. The periodical will be edited by Dr. W. E. Burghardt DuBois, and associated with him in the conduct of the magazine will be the following persons: Mr. Oswald Garrison Villard, Mr. Charles Edward Russell, Dr. Kelley Miller, Mr. G. Max Barber, Mrs. Dunlop Maclean, and Mr. William Stanley Braithwaite.

COMMUNICATIONS.

THE "JOURNALIZED SHORT STORY" AGAIN.

(To the Editor of THE DIAL.)

Perhaps "journalized" is as convenient a label as any for ticketing the brand of short fiction which fills the pages of American periodicals and evidently harrows the soul of your correspondent in your issue of October 1. My own soul, it seems,—or at least that portion of it which is concerned with its inheritance of letters,—is made of less friable stuff; for not a scratch mars its cheerful surface, despite the fact that I agree with him in regarding the bulk of the short stories published to-day as wholly undistinguished.

Undistinguished: is n't that a word which goes to the root of the matter? For, after all, the trouble is constitutional rather than local. A story, long or short, may be as sensational as you please, may fairly drip with smeared-on color, or be a hurly-burly of incident, to the exclusion of characterization and atmosphere, and still hold a kernel of literary (which in the end means only lasting) worth. Dumas, Dickens, Kipling, Fielding, Charles Reade, Wilkie Collins,—there's a plentiful array of men whose personal attractiveness makes their faults seem of small account. But when a story has no personality at all, is simply one more yard cut off the bolt and hemmed (a fair description of our current fiction), its fate is sealed, whether or no it violate the canons.

But why get excited over that? The mass of all the stuff that blackened good white paper since What-ever-his-name-was stumbled on the seductive art of printing, has been equally undistinguished. Shall we therefore devote ourselves to lamenting the artistic sterility of our times? What a set of lamentful Jeremiahs that would make of us!

And why blame the good newspaper men who have gone to making magazines? To be sure, they also make a wider market than ever was before for the stuff we are talking of. But what is the connection between them and the dearth of literature? Literature has never been dependent on magazines to get itself printed. It always manages to stagger through to the light somehow, and soon or late people learn of it. So, if a man comes in our day with something really worth while to say and the everlasting knack of saying it, he'll manage to get it out without help or hindrance of all the editors between here and the ultimate bourne of editors. That will be literature.

And while we are waiting for him—if we have nothing else to do—surely we may amuse ourselves with reading rattling good yarns; and no one, so far as I can see, will be the worse for it, while publisher and writer will be the better off by our dimes.

That, dear Mr. Editor, is my feeling about the condition of which your correspondent speaks. I wish I had leisure and you had patience for a little closer analysis of his position. For he seems to me to exhibit both the excellences and the defects of the academic spirit,—an admirable keeper of what is already proved to be good, but a somewhat stolid listener to unidentified applicants for approval, tending to judge them by very rigid standards. Witness the hushed tones in which he speaks of certain stuff as "literary"; the placid assurance with which he sets down the writing of short narrative as "an art which should be delicate and graceful, though strong" (how Meredith would have snapped a phrase and a notion like that at the end

of his whip-lash !), and his assumption that things literary and things journalistic can be sharply set apart by the mere act of defining them. As if Homer were not, in purpose at least, as much war-correspondent as poet !

ROWLAND THOMAS.

Sunnyslope, Millbrook, Mass., October 22, 1910.

MAKING HISTORY INTERESTING.

(To the Editor of THE DIAL.)

To the pleading of Dr. Crothers and Professor Trent that "History should be interesting," Professor Charles Woodward Hutson adds, in THE DIAL for October 1, the advice that modern students of history should go back for their model to Macaulay, whose vastness of knowledge was happily combined with a wonderful style and with the ability to give us "a sense of continuity that assures us of our being a part of the Divine Plan." Incidentally, Professor Hutson takes a shot at our modern doctors' theses, and the misguided unfortunate who perpetrates them.

In the minds of those who present this point of view there seems to us to lie a serious misapprehension. The men of letters seem to have a lurking suspicion that the historical workers have formed a Union for the Promotion of Uninteresting English. This is really not the case: we do not know of a single uninteresting writer of history who would not like to write as Macaulay wrote, if he could. But, unfortunately, this is not a matter of will, but a matter of genius; and if the younger generation of American students of history were to try literally to copy Macaulay's style, the result would be the same as that which Professor Hutson tells of in the case of imitators who immediately succeeded the master, who "made that facile, forcible, uncompromising style a disgust to many."

Leaving out the question of personal endowments, however, we agree with Professor Hutson that much historical work is expressed in unnecessarily bad English. But does this indictment lie against writers of history only? or is the criticism to be applied to all forms of what may be called learned writing? In this matter of style, are doctors' theses in English much superior to those in history? We have heard of one, at least, accepted by a leading university, which is nothing more or less than a catalogue of books; a compilation which does not give much opportunity for the divine style of Macaulay. So perhaps it is the doctoral dissertation, and not history, that is at fault. If this is so, is it a necessary evil?

The fact that some theses are much better written than others, and that the dissertations of the French, for example, show a commendable degree of form without deficiencies in scholarship, would seem to afford room for the hope that, with better school and college instruction in English, the careless and inaccurate writing of the average graduate student may improve. But we doubt whether even a great improvement in this respect would meet the criticisms of Professor Hutson and those who share his views. They have a grievance against the modern-trained student of history which goes deeper than mere split infinitives or incorrect paraphrasing. The fundamental difference in view-point may, we think, be expressed somewhat as follows:

Our critics insist upon regarding the doctor's dissertation as something which, intending to be literature, fails through negligence and lack of literary ideals. The historical students, however, would reply to the

effect that the doctor's dissertation makes no claim to be literature. It is not written for public consumption. It is printed and published (or ought to be) that its contents may not escape the criticism, not of men-of-letters, but of experts in the field which the thesis covers. Except for the needs of these specialists, the whole importance of the thesis lies not in its interest to those who read it, but in what has gone before, in the production of it. It should stand as witness of the fact that, for at least once in his life, the student has left the beaten track and worked in the fields with the raw stuff. He is very fortunate indeed if he succeeds in making some important contribution to knowledge; but success in this respect is not the *raison d'être* of his work. It is not the result, but the methods, not the gift to the world, but the discipline of the man, which is the end in view.

Having given utterance to this literary heterodoxy, we are glad to revise the statement somewhat. It is neither desirable nor necessary that a man should spend his life in writing dissertations; the production of theses is not all the work of historical students. The scientific method once established (our apologies to Professor Hutson for the use of the term!) the writer of History should not forget the art of literature. The implication of Professor Hutson and others is not, we think, quite fair. Macaulays, like other great artists, are not born every day. But here in the United States at the present time the feeling that attention to form is necessary to good work is on the increase; and not only in the larger histories like those of Channing or Rhodes, but in single volumes like some in the "American Nation" series, there is much historical writing that is as good literature as any other American prose. If this is so, surely it will be better to let our history writing pursue its own native development, without a forced return to the methods of that master of literature to whose historical work, magnificent as it is, the beginner must be directed with words of warning. It is true, as Professor Hutson remarks, that no man can escape the influence of his own bias or attain absolute impartiality. But he can wish to do so, and learn how to approximate to this end. To accomplish this is the effort of the "scientific" student of history. He strives to make his work interesting if possible,—but at all events to tell the truth.

ST. GEORGE L. SIOUSSAT.

University of the South, Sewanee, Tenn., Oct. 13, 1910.

THE RETURN TO MACAULAY.

(To the Editor of THE DIAL.)

By all means let us have a return to the "spirit and methods of Macaulay,"—provided that the aspiring historian has also the equipment and genius of Macaulay. But that the earnest, truth-seeking historian of to-day should withhold his pen until so skilled in "variety of statement," "art in emphasis," "illuminating allusiveness," etc., as to make his history "more entertaining than most novels," would be to defer indefinitely the exposition of much important historic truth. And, indeed, modern historical writing is not all deadly; much of it is both readable and scholarly. Present-day investigators doubtless envy the fluency and eloquence of the great poet and essayist; yet truth and accuracy must come first with real lovers of history. Absolute impartiality may not be possible, since no historian can wholly escape his environment; but it can be honestly aimed at and conscious partisanship avoided.

EPHRAIM DOUGLASS ADAMS.

Stanford University, California, October 20, 1910.

The New Books.

AN ILLUSTRIOUS FANATIC.*

It is a rare gift to be able duly to appreciate the fanatic. The sober thinker can never adopt his methods in practice or approve them in theory, however noble and useful the end in view may have been. Absorbed in his ruling purpose, the fanatic either has never developed the power of logical reasoning or has thrust it aside as an encumbrance upon his freedom of action. His moral and intellectual compass thus out of sight, it is not strange that in his efforts to get at his goal at any cost he is occasionally found in paths which, to the observer who does not thoroughly understand him, seem to classify him with the fool or the knave. Either as one or both, John Brown, the anti-slavery fanatic, was honestly regarded by hundreds of thousands of his fellow-citizens, when the Harper's Ferry catastrophe brought his career so vividly into the consciousness of the American people in the autumn of 1859. And at the expiration of fifty years one will not go far to find critics who still refuse to assign to John Brown any position of utility or honor in the great work of redeeming America from the crime of human slavery. In 1859, opinion was so generally adverse that James Russell Lowell, as editor of "The Atlantic," felt obliged to write to Colonel Higginson, "Editorially I am a little afraid of Brown, and Tickner would be more so." The Civil War, of course, turned many to the side of Brown from motives of passionate partisanship for anything aimed against the tyranny of slavery, and led some to a really sympathetic comprehension of his true position. We take the following paragraph from an address of George William Curtis, delivered more than fifty times, and to large and sympathetic audiences, during 1864 and 1865:

"The two most illustrious fanatics in our history were John C. Calhoun and old John Brown. They represented the inevitable tendencies of American civilization. One died in his bed, honored and deplored as a great statesman. The other was hung upon a gallows, derided as a fanatic. The statesman struggles with his last strength to keep millions of human beings degraded. The felon stoops beneath the gallows, and, tenderly lifting a child of the degraded race, kisses her in the soft winter sun. Peace! Peace! History and the human heart will judge between them. Both their bodies lie mouldering in the grave; whose soul is marching on? It was the fanaticism of abolitionism

that has saved this country from the fanaticism of slavery. It was fire fighting fire. And the fire of heaven is prevailing over that of hell." (Orations and Addresses, Vol. I., p. 146.)

Some, however, were carried so far by the sympathetic swing of the pendulum as to make it impossible for them to admit the truth of certain facts in Brown's anti-slavery career which are absolutely necessary to any final estimate of his character and work. And as public opinion in the North has been largely colored by some of these very men, there was a real need for such a re-hearing of the entire case as this thoroughgoing biography by Mr. Villard has made available to every reading man. To come at once to the important characteristic of the author's work, he presents and accepts satisfactory evidence that Brown was directly and knowingly responsible for the notorious murders on Pottawatomie Creek, in Kansas, on the night of May 24-25, 1856; that he intentionally made statements of such a nature as to lead his friends to disbelieve and deny that responsibility, thus misleading public opinion; that he sanctioned and aided in the carrying off of horses and other private property belonging to pro-slavery men, in Kansas and Missouri, under such circumstances and in such a manner that his action must be branded as indefensible under any consistent code of moral principles; that in private business relations he was occasionally lacking in that frankness and straightforwardness usually considered essential to any high standard of honor; and that he showed a surprising lack of ordinary judgment as to the relation of means to end in many of his enterprises, and preëminently so in the Harper's Ferry affair, which brought his earthly career to such a tragic termination. And yet, with all these forbidding facts duly accepted and estimated at their full weight, Mr. Villard sees and convinces the reader that the real John Brown was neither knave nor fool, but one of the great moral forces of human history, always consciously striving for a great moral end, even in those misguided actions that tended to deprive the anti-slavery cause of moral advantage which it might otherwise have possessed. To have brought out the real greatness of Brown, with no attempt at evasion or denial of such facts in his life as sound moral judgment must inevitably condemn, is an achievement for the successful accomplishment of which the author deserves the highest credit. Great moral harm has been done, and is being done to-day, by the too easy assumption that deeds which nobody would

* JOHN BROWN. A Biography Fifty Years After. By Oswald Garrison Villard, A.M., Litt.D. Illustrated. Boston: Houghton Mifflin Co.

excuse in an ordinary man are allowable when done by one who can impress himself upon the imagination as acting under some great moral impulse. The value of such a book as Mr. Villard has written is that it brings the reader down to a realization of the inconsistencies and contradictions which may mar the work even of the most single-minded laborer for the righting of any great wrong, and impresses upon him the crying need that trained intelligence and moral fervor shall go hand in hand in the amelioration of untoward conditions of human existence.

We must commend also the unflagging zeal in the search for materials which has characterized the preparation of this biography. Not only have all available written sources been studied, but the country has been traversed from Atlantic to Pacific, either by the author himself or by others working under his direction and at his expense, in order to secure personal interviews with Brown's still living relatives and associates and get whatever light they might be able to throw upon his character and career. How important it was that this should be done without further delay, is evident from the fact that the present writer has incidentally noticed newspaper accounts of the death of several of these witnesses within the short interval since Mr. Villard's book went to the press. The desire and need for a copious presentation of facts, especially upon such controverted points as the murders on the Pottawatomie, stood somewhat in the way of the most attractive literary presentation; and yet no serious defect on that score can be alleged against the volume. Mr. Villard's English is always clear and effective,—eloquent when the subject-matter is of a nature to inspire and justify eloquence, as in various parts of the last three chapters, in which the noble dignity of Brown after his capture, and the solemn scene of his execution, are finely portrayed. If Brown's specific purposes had been hindered or brought to naught all along the way by the want of insight, the gift of clear vision was surely bestowed upon him in double measure at the end. As the blow of a hatchet in the sheriff's hand left his body dangling in the air, the stillness was broken by the voice of Colonel Preston, solemnly declaring, "So perish all such enemies of Virginia! All such enemies of the Union! All such foes of the human race!" As Mr. Villard tells us:

"It was said, without a shade of animosity, without a note of exultation; but the blind man was not he who swung from the rope above. For his eyes had seen, long before his light had failed, the coming of the blue-clad masses of the North who were to make a mockery

of Colonel Preston's words and strike down the destroying tyranny of slavery, to free Virginia from the most hateful of self-imposed bonds. As the troops now solemnly tramped away, with all decorum and without any demonstrations, in far-off Albany they were firing one hundred guns as the dirge of the martyr. And meanwhile, John Brown's soul was marching on, and all in the North who had a conscience and a heart knew that John A. Andrew voiced the truth when he declared, 'Whether the enterprise of John Brown and his associates in Virginia was wise or foolish, right or wrong; I only know that, whether the enterprise itself was the one or the other, John Brown himself is right.'"

On the day after the execution, George Hoadley wrote to Salmon P. Chase: "Poor old John Brown, God sanctify his death to our good, and give us a little of his courage, piety, and self-sacrificing spirit, with more brains." It was Brown's foresight of the tremendous impression his death was to make upon the heretofore slumbering consciences of countless thousands of his fellow-men that closed his ear irrevocably to the many suggestions of rescue which earnest friends found the means to convey to him. With the sword of violence now broken and useless at his feet, the truth dawned upon his mind too clearly to allow him to fling away by cowardly escape the one weapon now left to him — the sword of the spirit.

"Not often in history is there recorded such a rise to spiritual greatness of one whose hands were so stained with blood, whose judgment was ever so faulty, whose public career was so brief. . . . And so, wherever there is battling against injustice and oppression, the Charlestown gallows that became a cross will help men to live and die. The story of John Brown will ever confront the spirit of despotism, when men are struggling to throw off the shackles of social or political or physical slavery."

We are all acquainted with that type of biography which hides every defect of a great man and unfolds to the eye of the reader a record so flawless that its very perfection stamps it as humanly impossible. And of late years we know, too, the pseudo-biographer, too little in spirit and intellect to understand greatness when he sees it, who magnifies the petty flaws of a great life until all its glory and usefulness are lost to view in the malarial fog of misrepresentation thus stirred up. And fortunately for human progress based upon the study of human life as it is, we have now and then a biographer who can bring out the real greatness of a life in the only true way, by picturing to us faithfully *all* the difficulties with which that life had to contend, within as well as without. Such a service John T. Morse did for us in his life of Lincoln; and such a service Mr. Villard has now rendered — a decidedly more difficult task — in this life of John Brown.

W. H. JOHNSON.

THE STORY OF A DUAL PERSONALITY.*

"Almost encumbered by the infinity of his perceptions," as Mrs. Mona Caird once said of him, William Sharp lived a life abounding in wealth of vivid experience, intensity of varied sensation, splendor of glorious visions, unflinching cheer of high hopes, and actual achievement of things eminently worth while. Sufferings enough, it is true, fell to his lot; but nevertheless, or perhaps for that very reason, he cherished throughout "a great sense of sunshine and boyish freshness," an unfading joy in all good things, a spirit ever ready for any adventure, and a keen delight in the poetry and romance of this our earthly pilgrimage, at the end of which he, for his part, was ready to cry:

"Farewell to the known and exhausted,
Welcome the unknown and illimitable!"

Five years have passed since the death of him who for a decade and more had puzzled a large part of the literary world with his assumption of the pseudonym "Fiona Macleod," and his perpetration of an innocent Ossianic hoax by which our literature became the gainer; and now his widow, herself a poet and the collaborator with her husband in their "Lyra Celtica," has prepared a biography with the simple title "William Sharp (Fiona Macleod): A Memoir." The added words, "Compiled by his wife," indicate the large use she has made of his letters and diaries, as also of letters written to him. The gifted man, dual if not multiple in his personality, is made to tell his own life-story, as far as possible, from its beginning on the 12th of September 1855, at Paisley, to its premature close on a wild December afternoon of 1905, in the mountains of Sicily.

It is the penalty of genius that it must, with much striving and stumbling, find itself before it can enjoy any measure of calm content. The vicissitudes of William Sharp's restless youth are very much what might have been expected in his case. The regular walks of life, the eminently respectable and honorable pursuits and callings of those around him, were none of them for him. Uncertain health and misunderstood aptitudes were the cause of many futilities and failures in his efforts to strike into the road along which he was finally destined to journey. For some not too intelligible reason, he did not even equip himself with a good education in the fundamentals before beginning his battle

with the world. For two years he studied at Glasgow University, and of course was especially drawn to English literature, then taught by Professor John Nichol, whose valued friendship Sharp long afterward retained; but in 1874 he was placed by his father, with a view to ascertaining where the young man's capabilities lay, in the law office of Messrs. Maclure and Hanney, of Glasgow, where he gave to his professional studies only a languid attention as compared with his interest in those private literary pursuits that he allowed to rob him of all but four hours of what should have been his sleeping time. Naturally he broke down under the strain, and was sent to Australia to recuperate. It was not long, however, before he was back in London, intent on making a way for himself into the charmed world of letters, and greatly encouraged in his undertaking by the generous kindness and hearty appreciation of Rossetti. Before that friendly hand was extended to him he had been well-nigh driven to despair by a cruelly candid letter from Robert Buchanan, some of whose literary work had been enthusiastically admired by young Sharp—so sympathetically enjoyed, in fact, that he had felt prompted to send a few of his own poems to its author, asking for criticism and hoping for praise. Perhaps it was inevitable, at any rate it was characteristic of Buchanan, that he should send back a harshly discouraging word to the young poet, whom he strongly urged not to dream of literature as a career. From the long and deep depression caused by that untactful letter, only the reiterated expressions of confidence and hope from her who afterward became his wife succeeded in arousing him.

As it is the literary likings and dislikings of an author that throw the strongest light on his own genius, and indicate the character of his work, let us quote from Sharp's unstudied words of praise lavished upon the poet Dante Gabriel Rossetti in a letter to a friend.

"I had a splendid evening last night, and Rossetti read a lot more of his latest work. Splendid as his published work is, it is surpassed by what has yet to be published. The more I look into and hear his poems the more I am struck with the incomparable power and depth of his genius—his almost magical perfection and mastery of language—his magnificent spiritual strength and subtlety. He read some things last night, lines in which almost took my breath away. No sonnet-writer in the past has equalled him, and it is almost inconceivable to imagine any one doing so in the future. His influence is already deep and strong, but I believe in time to come he will be looked back to as we now look to Shakespeare, to Milton, and in one sense to Keats. I can find no language to express my admiration of his

* WILLIAM SHARP (FIONA MACLEOD). A Memoir. Compiled by his Wife, Elizabeth Sharp. Illustrated. New York: Duffield & Co.

supreme gifts, and it is with an almost painful ecstasy that I receive from time to time fresh revelations of his intellectual, spiritual, and artistic splendour."

This was written nearly thirty years ago, ere the fine flush of youth had begun to fade from the writer's cheek; and it reminds one of Mr. Hall Caine's expressions of passionate admiration for Rossetti, who to him also had played the part of cordial friend and helpful adviser.

Concerning Sharp's adoption of the pseudonym "Fiona Macleod," and the writings signed therewith, an interesting chapter occurs at the opening of Part II. of this memoir. It was in 1893, while Mr. and Mrs. Sharp were in Rome for the spring months, that he "found the desired incentive toward a true expression of himself, in the stimulus and sympathetic understanding of the friend to whom he dedicated the first of the books published under his pseudonym." To this unnamed friend, whom he first met at that time, Sharp declared he owed his development as "Fiona Macleod," although in a sense, as he himself adds, that had begun long before he knew her, and indeed while he was still a child. But "without her there would have been no 'Fiona Macleod.'"

In a friendly letter to the mysterious Fiona, Grant Allen gave expression to some criticism that may voice sentiments of others beside the writer. He says of "Pharais," which had been sent to him by the author:

"It is instinct with the dreamy Celtic genius, and seems to come to us straight from the Isles of the Dead. That shadowy Osianic spirit, as of your misty straits and your floating islands, reminds me exactly of the outlook from the western mountains over the summer-blue belted sea as I saw it once on an August morning at Oban. Too shadowy, sometimes, and too purely poetical, I fear, for your Saxon readers. But the opening sentences are beautiful, and the nature-studies and the sense of colour throughout are charming. Now, after so much praise, will you forgive a few questions and a word of criticism? You are, I take it, a young writer, and so an older hand may give you a hint or two. Don't another time interlard your English with Gaelic. Even a confirmed Celtomaniac like myself finds it a trifle distracting. Don't say 'the English' and 'the Gaelic.' Give a little more story to less pure poetry. Of course I recognize that your work is an idyll, not a novel, a cameo, not a woodcut; but even so, it seems to me a trifle too dreamy. Forgive this frankness, and remember that success still lies in the lap of the Saxon. And that we Celts have our besetting sins, and that perfection in literature lies in avoiding excess in any direction, even that of one's own best qualities."

The so-called Celtic Revival of about ten years ago receives adequate attention in Mrs. Sharp's pages. Among the "six Celtic nations" forming the Celtic Association, various discordant opinions were held as to the proper aims of

the federation; but "William Sharp's great desire was that the Celtic spirit should be kept alive, and be a moulding influence toward the expression of the racial approach to and yearning after spiritual beauty, whether expressed in Gaelic or in the English tongue. He knew that there is a tendency, with the young of those people in Scotland at least, to put aside the beautiful old thoughts, or at all events their outward expression, with the disuse of the older language which had clothed those thoughts; he feared that to put silence on them would be to lose them after a generation or two." But with the various little misunderstandings, and more or less heated discussions of questions relating to language and other details, we need not here further concern ourselves. The cause was a worthy one, and Sharp was its vigorous supporter.

Three visits to this country were made by Sharp, and his biographer's account of them is of especial interest to us. His enjoyment of these new experiences, and his readiness to be pleased with the new friends and the new scenes, are manifest in his letters. In one giving his first impressions of New England he says:

"Boston is a beautiful place—an exceedingly fine city with lovely environs. Prof. A. S. Hardy ('Passerose,' etc.) was most kind. . . Cambridge and Harvard University are also very fine. I enjoyed seeing Longfellow's house (Miss L. still occupies it), and those of Emerson, Lowell, etc. I spent brief visits to Prof. Wright of Harvard, to Winsor the historian, etc. On Sunday afternoon I drove with A. S. H. to Belmont in Massachusetts, and spent the afternoon with Howells, the novelist. He was most interesting and genial.—I had the best of welcomes from the Stedmans. They are kindness personified. The house is lovely, and full of beautiful things and multitudes of books. I have already more invitations than I can accept: everyone is most hospitable."

There is much else in the book to which the reviewer would gladly call attention. Sharp's friendship with Walter Pater, and the correspondence between the two, are of especial interest, as are also the relations between Sharp and Philip Bourke Marston, and George Meredith, and countless others of note. His many-sided largeness of mind and soul required many and different friends. Something of this richness of spiritual endowment may be read in the portraits of Sharp that occur in the book. They bear little resemblance to one another. In every change of pose and with every passing moment he is a different man, though always the same. His life, as told and compiled by his wife and life-long friend and comrade, is a biography of unusual variety of interest. She

has taken sufficient time to do her work well and to make her book the authoritative and final account of her gifted husband's life.

PERCY F. BICKNELL.

ROMANTICISM IN LITERATURE AND LIFE.*

Every year the delvers in the French archives are increasing in number, and year by year the study of Romanticism is growing less Romantic. Files of letters in the Bibliothèque Nationale, long withheld from publication for personal reasons, have been turned over to the printers; old desks and family records are being opened to student and savant. The doctor's degree and the *fureur de l'inédit* — the phrase is hardly translatable — are filling the bookstores with volumes of literary antiquarianism; and, if the present rate of publication continues, the seekers after "sources" will soon be without resource.

One class of books, however, we have always with us, and shall have: secondary works, books about books. Of these the most interesting — the most valuable too, perhaps, in an age tending all too swiftly toward a purely unilingual culture — are the books which make available in English, facts or fiction originally published in another tongue. Whatever the scholar may think of such productions, their popular value cannot be denied, especially when they are written with the wit and cleverness which characterize Mr. Francis Gribble's studies in French literary history.

"Passions of the French Romantics" (*sic*) is the latest of a series of several volumes dealing with the personal life — one might almost say the amative life — of various French writers, from Rousseau to the great Romantics. Why Mr. Gribble calls them "Romantics" we cannot imagine, unless he is attempting to anglicize the French *romantiques*. The authors considered are Bernardin de Saint-Pierre (*que diable allait-il faire dans cette galère!*), Lamartine, Vigny, Musset, Hugo, Sainte-Beuve, Dumas père, and Mérimée; Balzac and Gautier being excluded for no very evident reason, while George Sand finds an immoral immortality in an earlier volume of the series. The sources used, most of which Mr. Gribble mentions in his preface, are recent French biographies; how closely he has followed them may be judged from the present reviewer's letter in a recent number of THE DIAL (June 16,

1910, p. 416). Yet stories, whatever their origin, "ought to be entertaining if properly told"; so we may accept this statement of the preface in lieu of apology, seeing that the improper properly told constitutes a really difficult type of art.

And Mr. Gribble tells his stories with all the propriety permitted by his subjects. The half-cynical detachment of his attitude is only surpassed by the sprightly humor which never fails to lend interest to his pages. A richly allusive style is his, teeming with parody, — irregular, full of suspensions and antitheses, a style conforming to no rule save that of interest. For a *chronique scandaleuse* such a style would be perfection; yet there are passages in the loves of the Romantic school that can not be seriously treated as parts of a *chronique scandaleuse*. Here at least, it must be admitted, Mr. Gribble fails. The tragedy of Vigny's disillusionment, the pathos of Sainte-Beuve's love for Mme. Hugo, the lyrical devotion of Lamartine, are things as far beyond his comprehension as the style that could adequately portray them is beyond his power. Comedy speaks with one voice, one mask; Tragedy with another.

Clever and sprightly, nevertheless, the volume certainly is; and if picturesqueness be occasionally obtained by the sacrifice of important detail, as comparison with M. Séché's careful studies will show, we need not complain of it in a work of this sort. For the volume should stir up popular interest in the French Romantics; and it should undoubtedly correct some false impressions.

One of these latter is the popular opinion of Victor Hugo as a man. What Americans know of the arch-Romanticist is derived mainly from Barbou's book, "Victor Hugo and his Times," long since translated into English, and the life of the poet written by his wife. Now both of these biographies were written under the eye of the master, the second one being dictated to Mme. Hugo by the poet himself; and although extremely interesting, they are in a sense works of fiction, and the truth is not in them. It was reserved for a later scholar, M. Edmond Biré, to give us the negative side in a series of studies, as remarkable for their stinging irony as for their scholarly acumen. With this material to draw from, Mr. Gribble shows us how Victor Hugo, when he came to dictate his autobiography, was carried away by his poet's imagination; how he falsified his genealogy to prove himself of noble family, how he magnified his

*THE PASSIONS OF THE FRENCH ROMANTICS. By Francis Gribble. Illustrated. New York: Charles Scribner's Sons.

precocity by antedating his earlier works, how he invented the phrase "enfant sublime" and attributed it to Chateaubriand for his greater glory. "That fact," as Mr. Gribble remarks, "is more sublime even than the eulogy itself." He tells us how Hugo concealed his failures, how he made twelve editions out of 1500 copies of *Han d'Islande*, how he published *Amy Robsart* under the name of his eighteen-year-old brother-in-law, who had nothing to lose, and lost nothing by the failure of the play. He pictures Hugo stepping out on his balcony, at a certain hour every day, to show himself, monarch-like, to the curious throng, and quotes, as further proof of the poet's megalomania, this incident from the *Souvenirs sur Turgueneff*:

"One evening Hugo's admirers, assembled in his drawing-room, were competing with one another in the eulogy of his genius; and the idea was thrown out, among others, that the street in which he lived ought to bear his name.

"Some one suggested that the street was too small to be worthy of so great a poet, and that the honour of bearing his name ought to be assigned to some more important thoroughfare.

"Then they proceeded to enumerate the most popular quarters of Paris, in an ascending scale, until one man exclaimed with enthusiasm that it would be an honour for the city of Paris itself to be renamed after the man of genius.

"Hugo, leaning against the mantelpiece, listened complacently to his flatterers outbidding each other. Then with the air of one engaged in deep thought, he turned to the young man, and said to him in his grand style—

"Even that will come, my friend. Even that will come."

"Not one of us, were he even a little dog, but feels himself the centre of the universe," says M. Anatole France. Few men, however, imagine that the universe is so becgged into the axis of their own genius.

Yet the disclosure of Hugo's relations with the fair sex surpasses even this, and proves conclusively that the building of the Hugo legend was the poet's greatest work of art. To make a muse out of a mistress, even when she be originally another man's mistress, was not uncommon in the age of Romanticism, but to make of such a mistress a Madonna Beatrice, and force the world to swallow her, halo and all, is indubitably beyond the capacity of all but the highest type of genius. Yet this is what Hugo did for his Egeria, Juliette Drouet. And Mr. Gribble shows us the whole stupendous process of the apotheosis: Hugo collecting a public subscription to reclaim the repentant Magdalen—she was, by the way, the artist's model immortalized in the statue of Strasbourg,—employing

the proceeds of this subscription to set up a second establishment, printing verses to her in the same volume with verses to his wife; while Madame Hugo, in the meantime, was consoling herself with Sainte-Beuve, whose services as herald of Hugo's glory prevented for years a definite rupture. He shows us Hugo in after years, unfaithful even in his infidelity, caught *in flagrante delicto* by an irate husband, and obliged to show the medal which proved him Peer of France to escape arrest. He pictures him laying siege to Juliette's maids, and setting up a third establishment for one of them in his seventies. But most wonderful of all, perhaps, he shows us Mme. Hugo and her relatives reconciled with Juliette, so that the mistress-muse accompanies the Hugos in their exile, and sat at the poet's side in a banquet given in their honor, while Mme. Hugo, voluntarily (?) and in exquisitely chosen words proposed a toast to her forgiven rival. Well! we should find it all pretty hard to believe, did we not know that they order these things differently in France. And lastly, Mr. Gribble shows us Hugo, the author of *L'art d'être grand-père*, taking his muse into his own household after his wife's decease, to be a companion to his grandchildren; and when she died there a few years later, Paris had crowned her, as Mme. Hugo's cousin had crowned her long before, "the poet's immortal Beatrice, the sceptre-bearer of his glory."

Scarcely less interesting, though for different reasons, is the story of Mérimée's *Inconnue* and the narration of Musset's love-affairs subsequent to George Sand. The "grande passion" of Lamartine and the disillusionment of Vigny are, on the other hand, no subjects for Mr. Gribble's pen, and the lover of these poets would do well to pass them by. It is clever to say that Lamartine "was prone, like all the Romantics, to confuse the love of God with the love of his neighbour's wife," but epigrams will not pay us for everything. There is a certain disillusionment in the thought that Vigny's sorrow was caused by the betrayal of an actress like Marie Dorval, and even the thought of Musset consoling himself with the Pandemians of the pavement will tarnish, for some of us, the splendor of the *Nuits*. Alas! as long as we are Anglo-Saxons we shall rejoice that there exists no contemporary biography of Shakespeare.

Wherein, then, apart from the sempiternal interest of gossip, lies the justification of such studies? The need of some justification our author evidently feels, and he indicates it at

the conclusion of his preface. "The Romantic school was a period of experiments in life as well as in literature," says Mr. Gribble, "and there is nothing unnatural in a curiosity to know whether they failed or succeeded." This is why he has collected these stories, — "to help students to consider for themselves whether — or how far — the Romantics [*quel tic !*] really served the cause of the liberty of the human spirit by that anarchism in their amours which was their common characteristic." But no Conclusion helps the student in his conclusions; and no analysis tells us how the principle of Romanticism developed and why it was bound to fail.

Is the whole matter, after all, so perfectly obvious? That Rousseau inaugurated a new literature, a new conception of love, an apotheosis of sentiment which was to culminate in the vagaries of "1830," we all know; but it is not so easy to trace the development of that earlier conception into the confusion of love and religion which was the ruin of Musset and many another. M. Lasserre has done it, in his *Romantisme français*, a book which the serious student of this period cannot afford to miss. The mistake of the great Romantic poets was their attempt to live out their dreams, a mistake which led to the most humiliating contacts with reality. Nor was this all. The Romanticists suffered one and all, as some of us are suffering to-day, from that self-poisoning through literature, which, like opium, spoils for us the flavor of all natural food. Nordau has analyzed the habit in his "Paradoxen," and La Rochefoucauld has stated the axiom in its extreme form. "There are men," says the great French moralist, "who never would have loved, if they had not heard others speak of love." And M. Lasserre shows us how this mania of love, of passion as the supreme end of life, spread its virus in a world wherein the bounds of conventional self-expression had been overthrown by the French Revolution and the coming of the Third Estate into literature and life. For the essentially bourgeois character of Romanticism may be verified in the vogue of Miss Marie Corelli, and its constant qualities may be noted in the love-letters of any maid-servant who has learned to read.

A false conception of human life, it is no wonder that the Romantic theory came to the ground. Those who grasp at soap-bubbles will get only a drop of dirty suds, and they are indeed lucky who do not receive it in their eyes. "Almost all the passions of the Romantics,"

remarks Mr. Gribble, "ended in some sort of disappointment or some sort of anti-climax." So our experimenters found out that the theory of passion *per se*, or even the theory of love *per se*, does not square with any of the facts of life. The social organism may exist because of love, but it does not in any sense exist for the sake of love.

With this we may return to Mr. Gribble's book, to add a final word. The volume is well illustrated, and the type large and pleasant to the eye. All in all, one could find far worse reading for a vacation trip than "Passions of the French Romantics." It reads very easily, this clever collection of literary gossip—perhaps because it was undoubtedly written very easily. And in respect of its humorous qualities at least, no higher praise could be conceived.

LEWIS PIAGET SHANKS.

A LITERARY HISTORY OF THE SOUTH.*

The complaint is sometimes heard among Southerners that the South has been slow to recognize the worth of its own writers, and particularly that it has neglected to publish their merits abroad through the medium of the printed page. But certainly there is no longer any ground for such a reproach. During the last decade and a half there has come from the South no end of books about Southern writers. First, there was Miss Manly's "Southern Literature" (1895); then came in rapid succession Miss Clark's "Songs of the South" (1896), Professor Baskervill's "Southern Writers" (1897), S. A. Link's "Pioneers of Southern Literature" (1899), Professor Bradshaw's "Southern Poetry Prior to 1860" (1900), Professor Weber's "Selections from the Southern Poets" (1901), a second volume of "Southern Writers" by Professor Baskervill's pupils (1903), Professor Trent's "Southern Writers" (1905), Professor Holliday's "A History of Southern Literature" (1906), and a year ago an encyclopædic work entitled "The South in the Building of the Nation," in which several volumes are devoted to "The Literary and Intellectual Life of the South." Last spring saw the completion of "A Library of Southern Literature," another encyclopædic undertaking, in fifteen large volumes. Since then, another volume of selections from Southern writers, by Professors Mims and Payne, has appeared. And now we have a new

*THE LITERATURE OF THE SOUTH. By Montrose J. Moses. New York: Thomas Y. Crowell & Co.

history of the literature — or, more precisely, a literary history — of the South from the pen of Mr. Montrose J. Moses.

Mr. Moses is not a native of the South, but his antecedents are Southern, and he writes with full sympathy for the Southern people and their literature and traditions. His attitude, however, is not at all that of "unreasoning idolatry." Of the literature of the Ante-Bellum South, for instance, he does not scruple to say (p. 456) that it was "at its best . . . provincial, over-florid, and over-sentimental"; and he admits (p. 431) that "there is no great writing being done in the South to-day,"—though he promptly adds, and justly, that "we have no right to believe that what is being done is not as excellent as the average elsewhere."

The special contribution which Mr. Moses makes to his subject is in his consideration of the social, political, and economic forces out of which a Southern literature has developed. Indeed, it is upon this that chief emphasis is laid. He begins his book by insisting upon the intimate relationship between literature and life; each of the five main divisions of his book — devoted respectively to the Colonial, Revolutionary, Ante-Bellum, Civil War, and New South periods — he introduces with a chapter on "Social Forces"; and throughout the remaining chapters he keeps constantly in view the interplay between life and letters. Of this aspect of his subject it is clear that he has made an industrious and intelligent study, familiarizing himself not only with the literature of the South but also with its history, and particularly with the multitude of magazine articles bearing on conditions that have obtained at the South. It is not too much to say that his treatment of Southern literature in relation to its social and political origins is the fullest and the most satisfactory that has so far been made.

In his enthusiasm for social origins, however, Mr. Moses has neglected somewhat the purely critical side of his subject. In his discussion of Colonial and Revolutionary literature, for example, he but rarely vouchsafes an opinion as to the actual worth of it all as literature; he also excuses himself from any extended appreciation of the writers of the New South on the plea that "it is unwise to utter strictures at close view"; and when in his consideration of the Ante-Bellum and Civil War writers he does go more into detail, his appreciation is, as a rule, neither systematic nor very full. Nor are his critical judgments always convincing. Few students of Lanier would concur in the opinion

that Lanier's poems are without "strength" (see p. 375). If "Sunrise" and "The Marshes of Glynn" do not possess this quality, where else in all the poetry of the South shall we find it? And, admire Hayne though we must, we shall scarcely be willing to admit that he was "at times the equal of Lanier in color and value of words" (see p. 396). There will be few, moreover, who will subscribe to the high estimate which Mr. Moses places upon the gift of Mrs. Augusta Evans Wilson to American letters.

The volume is also open to criticism for sundry inaccuracies in minor details. The section devoted to Poe will serve for illustration. Here we are told (p. 277) that Poe "always contended" that he was a Virginian; in reality he advertised himself as a Bostonian on the title-page of his first volume of poems. Again, we are told (p. 279) that Poe sang of Mrs. Stanard not only in "To Helen," but in "Lenore," "Ulalume," and "Annabel Lee" as well; whereas we can be reasonably certain that his wife was the inspiration of both "Ulalume" and "Annabel Lee." The novel which Poe is reputed to have written on the occasion of a visit to France (see p. 282) is, of course, altogether mythical. The title of his manuscript volume of tales for which he endeavored to find a publisher in the middle thirties was not "Tales of a Folio" (see p. 282), but "Tales of the Folio Club." Poe was not married to Virginia in 1834 (see p. 283), but in 1836. And it is not clear that Poe, before going to Richmond in 1849, wrote to Griswold asking him to be his literary executor (see p. 289); this is the testimony of Mrs. Clemm and Mrs. Weiss, but Griswold denied having received any letter, maintaining that the first information of his appointment came to him from Poe's friends "some ten days" after the poet's death.

The style of Mr. Moses's work also has its imperfections. Though fairly brisk and entertaining, it is not remarkable for its directness or for compression. And it is occasionally marred by lapses in idiom or in syntax. On page 344, for instance, occurs the locution "different . . . than"; at least twice a noun is made to refer appositively to an adjective (see pp. 71, 74); and there are several instances of the so-called "misrelated participle." The awkwardness of the sentence beginning "It maybe was this fitful humor which lost him the secretaryship to Virginia" (p. 32) is obvious. But, despite its limitations, the book makes an important contribution to our knowl-

edge of Southern literary history; it is, perhaps, after Professor Baskervill's "Southern Writers," the most valuable single volume yet written about Southern letters.

KILLIS CAMPBELL.

MUSIC IN ENGLAND.*

It is on the whole a fortunate thing that men are seldom satisfied with what they have achieved. The incentive to renewed effort is thus perennial. Judging from Mr. Galloway's book on "Musical England," the author is by no means inclined to believe that his countrymen have accomplished as much in the great art with which he deals as might reasonably be expected of them. He makes an exhaustive survey of the field, and, spurred by the deficiencies which he discovers, points out the manifold opportunities for progress and improvement. This is not to say that he is discouraged with what he finds, or that he does not recognize how much has been done; but he evidently has before him visions of a combined and varied activity which he hopes to see in full swing in the near future.

It has been somewhat the practice to look with a sort of lenient depreciation on what England has produced in music. Comparisons have been made with her sister European nations, and the account has not been altogether in her favor. Yet England has done a distinctive work in music, and has never been without representatives to do her credit. Her madrigals and songs, her ballad operas, her Purcell, Arne, Sullivan, and Elgar, her Irish and Scotch melodies, are sufficient to ensure her place and recognition. Moreover, Handel's great career is part of her glory, and England has a right to claim his oratorios as her own. Mendelssohn is deeply indebted to her, and she has always been munificent to deserving composers calling with the artist's eagerness for recognition. This much needs to be said in deprecation of the somewhat apologetic tone which is found in Mr. Galloway's presentation of his subject.

It is no easy task to disclose the widespread energies of a nation in an art which makes so deep a popular appeal as music. The canvas has to be stretched to take on the great picture, and the details begin to accumulate to such an extent that the unity of the representation is in danger of being lost to sight. Mr. Galloway, in the main, escapes the difficulty very well; and

in the end we see how numerous are the instrumentalities in working order, how coördinated they are, how intelligent and determined are the forces which are bound to bring decisive results.

Mr. Galloway proceeds with the discussion of Music in the Universities, in the Great Schools, in the Army and Navy, in the Festivals; he has much to say of the Competitions, which, having had small and obscure beginnings, are now among the organized means of developing musical intelligence and of reaching the larger public with compositions of a high order in ways not hitherto possible. He describes the work of the Musical Societies with which England abounds, and shows how extensive their efforts have been. He repeats in substance what he has unfolded at length in his book, "The Operatic Problem," and grapples with the proposition how to establish the Music Drama on a firm basis in his country, how to bring it into genuine relation with the life of the people, translating it into the vernacular, and elevating it from its position as a mere amusement for the rich into a source of education for the great body of the nation.

The picture is, on the whole, an inspiring one. The universities are awakening to their responsibilities in this important concern. They are making increased demands on their students, requiring residence as conditional for degrees, asking original works of the successful winners of honors. As was to be expected, Oxford and Cambridge remain more or less conservative, and the pronounced advances have been made at less ancient institutions, Manchester and Birmingham. There are great music schools in England, the Trinity College of Music, the Royal Academy, and others, but none under the direction of the State as on the continent, and Mr. Galloway deplores to some extent the situation which he finds before him. The question, perhaps, is an open one. On all sides are to be found the indications of real interest and progress. The great Festivals have received encouraging additions to their number, and the management of the new-comers has shown decided liberality in methods and arrangements over the time-honored ones. Mr. Galloway, moreover, puts great stress on the competitive movement; a history of the movement is given and its present status outlined; the competitions bring together musical societies, and prizes are awarded. They now are orchestral as well as vocal. Sir Hubert Parry says of them: "Competitions are quite among the most hopeful signs of the times in this country. They

*MUSICAL ENGLAND. By William Johnson Galloway. New York: John Lane Company.

aim at spreading a knowledge of music in all its branches all over the country."

In his closing chapter Mr. Galloway makes the following statement:

"I have tried to show how at home every form of musical activity, except opera, is flourishing and vigorous, while even the care for national opera is getting gradually stronger with the growth of public knowledge and responsiveness. But though it is certainly the widest and possibly the highest form of musical art, and though for these and other reasons already disclosed it offers the strongest claims for official support, the State Establishment of Opera is only a part of the largest possible conclusion that can be reached; for if the State is to interfere with music at all, there should be no limit—in scope if not in detail—to the measure of its control. There are many manifestations of musical energy in this country; but the several forms of activity, whether due to private or corporate enterprise, are isolated and independent, and many of them are suffering from a lack of adequate support. Only a suitable degree of control by a central authority can increase their individual efficiency and coördinate the separate parts into an interrelated and completely effective whole; and as to national opera, its establishment will be hastened and assured if the State once assumes its responsibilities to the entire field of music."

It is not necessary to have Mr. Galloway's remarkable confidence in the contemporary State as the chosen power for establishing music firmly in England, or any other country, as a great living factor in the amelioration of mankind. Musical England, as set forth in this book, seems really in a prosperous condition, quite able to take care of itself, and not needing to make apologies to anyone. Mr. Galloway has a curious faculty of conjoining two contradictory estimates of the same matter in the same sentence. At first blush, this gives a somewhat depressing air to his whole discussion; but one soon finds out his secret, and the result is a hopeful view revealing at the same time certain limitations requiring to be remembered. The author unfolds his subject thoroughly and comprehensively. Musical England, whether in the past or present, claims its meed of consideration, and the future appears in colors reasonably bright and inspiring.

LOUIS JAMES BLOCK.

A HANDBOOK OF RELIGIOUS HISTORY.*

Dr. Reinach has written an ambitious work, which he has given an unfortunate title, because not clearly descriptive,—"Orpheus." The sub-title defines his aim: "An Universal History of Religions." The treatment is in

*ORPHEUS. An Universal History of Religions. From the French of Salomon Reinach. Translated by Florence Simmonds. New York: G. P. Putnam's Sons.

many respects clear, concise, catholic, and comprehensive, but such subjects as Free Masonry, Mormonism, Mesmerism, Zionism, Spiritualism, and "Christian Science," seem rather out of place here, and the brief paragraph devoted to each is necessarily inadequate. Besides, these matters are too near us for *historical* treatment. But if recent movements are to be included in such a survey, surely modern Missions should receive more than a slight and unfriendly mention; while organizations like the Young Men's Christian Association, and great reformatory and humanitarian enterprises so characteristic of our age (significant expressions of Applied Christianity), ought not to be ignored as they are in these pages.

This treatise is not so apologetic as Clarke's "Ten Great Religions," which, however, had a powerful influence for good some forty years ago. The author is very appreciative of all forms of religious belief, with a slight tendency toward prejudice when papal matters are discussed. The treatment is much fuller than in Tiele's Outline, but not so suggestive. It takes a wider range than Jordan's Comparative Religion, but its descriptions of Buddhism and Brahmanism are all too brief, while Christianity occupies half its pages.

The reviewer of this work is called to an unpleasant task. The author has studied his general subject widely; he is earnest in spirit; he writes with much literary skill; his chapters are interesting reading. But he attempts too large an undertaking. As a result, in many places his brief statements are unsatisfactory; in some cases, quite erroneous. Such an assertion, for instance, as that the Anglican church "is Calvinistic in spirit and Romanist in form" (p. 364), would hardly meet the approval of the Archbishop of Canterbury! And the author surely indulges in fiction when he claims (p. 69) "that Christianity and Mithraism had a common origin in one of those old Asiatic religions." A Baptist would hardly agree with him that his church has *three* grades of officers, "Elders, doctors [preachers], and deacons" (p. 361). Certainly there is little warrant for his putting Milton (p. 361) among the Baptists! His curt reference to the Book of Daniel as a "literary fraud" (p. 196) is hardly to his credit. The date of Swedenborg's birth (1688) is erroneously given as 1680 (p. 391).

To belittle Paul's interest in the man Jesus, by writing (p. 231) that the apostle *may* have talked with persons who knew him, is surely most inexcusable. To assert that "the historic

Jesus is essentially intangible" (p. 226) is to join the modern myth-makers like Pastor Kalthoff. To state that Dr. Channing became a Unitarian in 1819 (p. 367), the date of his celebrated Baltimore sermon, is inaccurate; to represent Emerson as the chief advocate of American Unitarianism is still more so. The description of the various Presbyterian churches of Scotland (p. 360) is confused. The followers of Ebenezer Erskine (1733) were not called *Reformed* Presbyterians, but "Seceders." Dr. Reinach represents Lælius and Faustus Socinus as teaching Unitarianism in Switzerland, which carries a false impression (p. 331). The remark that the Socinians fled from Poland and found refuge in Transylvania (p. 332) is not accurate. The Anabaptists did not become Unitarians (p. 317), and Priestley was in no sense responsible for Boston Unitarianism as implied (p. 367). To assert (p. 363) that the founder of "Christian Science" was Mrs. Eddy, is to hurry the aged mystic into her grave prematurely. In his references to the problem discussed at the Council of Nicæa (p. 260), the author is not clear; and he does not quote the Nicene Creed with exactness. The passing allusion to the Salvation Army (p. 403) is certainly inadequate, and General Booth will hardly relish the statement that at present the spirit of the organization is "almost that of Unitarians"!

These, it may be said, are not major mistakes; but they illustrate that lack of clearness of perception which mars many of the author's pages. Many subjects have not been sufficiently mastered to afford a firm grasp on details. These are serious defects in a historical work. But the treatise as a whole has some decided merits. The earlier chapters, where the totem, the taboo, and fetishism are discussed (Chap. I.), and especially the descriptions of the religions of the Celts and the Germans (Chap. IV.), form the best parts of the book.

JOSEPH H. CROOKER.

BRIEFS ON NEW BOOKS.

For collectors of Japanese color-prints.

"A History of Japanese Colour-Prints" by Dr. W. von Seidlitz was first published in Dresden in 1897.

It was an attempt to put together in connected and coherent form the mass of valuable data scattered through the pages of various monographs, exhibition catalogues, sale catalogues, and other sources not generally accessible. This was well done. The author showed excellent judgment and discrimination in his reliance upon authorities, and the book

at once took rank as the best popular work upon the subject. It is now reissued in an English translation (Lippincott). For this edition the text has been revised throughout and considerable new matter has been incorporated with the intention of bringing it up to date. That aim, however, has been attained in part only; it could not have been completely achieved without rewriting the entire work, for to a large extent it is a compilation, the views of the author being based upon the writings of Fenollosa, Anderson, De Goncourt, and others, more especially upon Fenollosa's epoch-making book, "The Masters of Ukiyo," and apparently to a limited extent only upon personal study of the prints. In a measure the resultant lack of proportion is felt by Dr. von Seidlitz, but he does not seem to realize the extent to which his estimates of the leading print designers are colored by impressions derived from the examination of a comparatively small number of their works; at least it is difficult on any other theory to account for his not ranking Okumura Masanobu much higher than he does, and for his altogether inadequate appreciation of Shunsho and Shigemasa. For his undue depreciation of Hokusai another explanation must be sought: it arises, in all probability, from Fenollosa's protest against the exaggerated estimate in Gonse's "L'Art Japonais," made not long after the publication of that work in 1883. Harunobu, Kiyonaga, and Utamaro receive full meed of praise, but not as extended comment as is called for by the quality of their works and their importance in the history of the Ukiyo school. Notwithstanding these and other shortcomings, the book gives the best general account of the color prints that has yet been published. It does not pretend to be a treatise for the collector which will do away with the need for independent research. Instead it is characterized by its author as "a provisional essay in the synthetic presentment of our knowledge of Japanese Colour-Printing," and as such it may be warmly commended. The uninformed reader, however, needs to be warned against the printer's errors, which are numerous and misleading. Even the list of errata on page xvi. contains a mistake, Shunko being printed "Shunki"! Not the least attractive feature of the volume is the illustrations, of which there are nearly a hundred. While not in all cases well chosen, they include reproductions of a number of very important prints. Sixteen are in color; of these, two are especially noteworthy, a remarkable fan by Shunsho and a striking print of an actor by Sharaku.

Some errors on common topics.

Three subjects of interest nowadays are the position of woman, the object of education, and religion. There must be a good many men who are perplexed at finding that their wives dislike domestic life and wish to vote, or that their children go to school for years and learn little of what used to be important, or that they themselves like to play golf on Sunday

morning and to go motoring in the afternoon much better than they like to go to church. Many a man may think that, women, children, church are not what they used to be. Such a one will perhaps like to read Mr. Andrew Macphail's "Essays in Fallacy" (Longmans), which deal with these subjects. If by reading such essays a man were able to manage his affairs any better, we are sure there would be a large market for the book. Unfortunately, such discussions are usually effective only in a large way, in forming public opinion, so that their results are rarely discernible in one's own experience. Still the essays are interesting. They have something of a difficulty in that, though the author's general opinion in each case is pretty clear, one does not always know just how he gets to it. We saw in the publishers' announcement that the essay on "The Psychology of the Suffragette" was "a logical plea for the extension of the suffrage to women." On a first reading we had supposed that its tendency was to show that the idea of extending the suffrage to women was erroneous and delusive. On re-reading it we found the logical plea to be as follows: the female desires to keep to herself the genuine type which the male, by reason of her charm, is always tending to assume; if women vote they are free, if free they lose their charm, if they lose their charm men will not desire to approximate to them, which was the end to be desired. That such a result endangers the continuance of the human race is noted by Mr. Macphail, who adds that this does not invalidate the chain of argument. While pursuing his logical course, Mr. Macphail finds proof and illustration from a wide range of knowledge of the history of mankind. Indeed, his range is so wide that one sometimes has no idea of the connection of any given point with the general trend of the discussion. This makes hard reading now and then, but study will usually put one on the right track. If everyone would correct the fallacies or vulgar errors pointed out in this book, the world would be much better. It is to be hoped that Mr. Macphail's treatment will tend to this result.

*Athletics
in ancient
Greece.*

Inasmuch as we have long desired a consecutive and comprehensive treatment of athletics among the gifted people who have taught the western world so much, we are glad to welcome Mr. E. Norman Gardiner's "Greek Athletic Sports and Festivals" (Macmillan). The book gives a scholarly presentation by a man who has both a genuine concern for athletics and a sound knowledge of the sources for his study. The general reader will turn very rapidly many pages of the first part, which is mainly historical; but he will doubtless linger over the second part, which takes up the principal athletic exercises one by one. However, the difference between the two main divisions is due rather to the nature of the themes than to inequality of execution, and the scholar will appreciate both. The illustrations are admirably chosen and give valuable help at every

turn. A good bibliography and an accurate index also deserve commendation. The volume is the latest of the "Handbooks of Archaeology and Antiquities," and has the general mechanical excellence of the series. It is a little old-fashioned now to learn any lesson from the past; but any thoughtful person with a care for the present and future of athletics will find in these pages a few stimulating suggestions, either implicit or offered directly. For instance: "The nemesis of excess in athletics is specialization," sounds very pertinent today; and there are many other examples. Moreover the book recalls the thought, so familiar to any student of history, that for at least a few decades in Greece athletics were a genuine glory, the human frame an inspiration and delight. And a few of us dream that once more a popular life of physical exercise and athletic games may rise to such an excellence and efficiency as to inspire the pen of the poet and the chisel of the sculptor. But Greek history makes it convincingly clear that such a development is not to be expected as long as students are contented to take their exercises by "rooting" for their sturdy champions, and the general public by watching professional baseball and reading the colossal, grotesquely-written accounts thereof in the "sporting" columns of our newspapers.

*Mr. Dooley
on questions
of the day.*

It is truly surprising how Mr. Dooley's vein of humor holds out. Familiar as we all have long since become with the workings of his spacious intellect, some fresh oddity of utterance is continually dropping from his lips of wisdom, and one is forced to smile in spite of oneself, if not to laugh outright. "Mr. Dooley Says" (Scribner) is the latest collection of his winged words, and in it of course are to be found comments and judgments on a great variety of current questions, such as divorcees, the proposed tax on bachelors, woman suffrage, financial panics, expert testimony, and the Japanese war-scare. Even Dr. Eliot and his five-foot book-shelf are brought under Mr. Dooley's scrutiny. Of the works selected to fill that shelf he says: "They are sthrong it is thruce. They will go to th' head. I wud advise a man who is aisily affected be books to stick to Archibald Clavering Gunter. But they will hurt no man who's used to readin'. He has sawed thim out carefully. 'Give me me tools,' says he, 'an' I will saw out a five-foot shelf iv books.' An' he done it. He has th' right idee. He real-izes that th' first thing to have in a libry is a shelf. Fr'm time to time this can be decorated with lithrachure. But th' shelf is the main thing." His comments on Milton's "Arryopatigica" reveal the breadth and depth of Mr. Dooley's education. On great questions of international significance he has decided opinions of his own. "Hogan says we've got to fight fr' th' supremacy in th' Passyfic. Much fightin' I'd do fr' an ocean, but havin' taken th' Philippeens, which ar-re a blamed nuisance, an' th' Sandwich Islands, that're about as vallyable as a

toy balloon to a horse-shoer, we've got to grab a lot iv th' surroundin' dampness to protect thim." Truly, Mr. Dunnes' fund of Dooleyisms is inexhaustible.

Nearly every book-lover — and even now and then a bibliophile — keeps tucked away in a corner of his shelves the volume which first filled him with the love of reading and the passion for acquiring a library. Sometimes it is "Sesame and Lilies"; sometimes Mr. Frederic Harrison's essay, or a battered old Disraeli; sometimes a work of a totally different sort. But whatever its title, we cannot help prizing such a volume as the virtual grandfather of our well-filled shelves; and memories of its inspiration will lead us, if we be true lovers of books, to the purchase of Burton and Mr. Ireland's "Enchiridion," and that great avatar of this class of literature, still supreme after the lapse of five centuries, the "Philobiblon" of Richard de Bury. Professor Oscar Kuhns' "Love of Books and Reading" (Holt) is a welcome addition to this book-shelf; and lucky will be the student who comes upon it in his formative years. It cannot fail to stimulate, inspired as it is by broad reading and a real enthusiasm for literature; and it will serve to remind us all of many books we have missed. "Read the great books" is the gist of its counsel — "the books which make for humanistic culture"; but its wealth of literary anecdote and its personal tone banish all triteness from a text which, after all, cannot be over-emphasized in this age of periodical-reading. We need to be reminded of the riches of our great literary classics. We need to be told of the gems that time cannot destroy, now that so many are content to gather the surface outcrop of a baser carbon in the fields of contemporary literature; and hence we can scarcely have too many books like this charming volume of Professor Kuhns', with its widely-gathered tributes to the love of books and the joys of reading. It is to be hoped that an index to the proper names may be added in a second printing.

The Premier of Lincoln's administration.

Professor Edward E. Hale, Jr., has written for the interesting series of "American Crisis Biographies" (Jacobs), a short life of William H. Seward, who surely can be classed as a leader in some of our greatest national affairs. The book differs from other brief biographies of Seward in its fuller account of the political movements and struggles in New York from 1830, the author thinking, rightly, that he could make his work most useful as a study of Seward's life and a contribution to the history of his times, by setting forth clearly the interesting and significant conditions in the state which has been the great political cauldron of the North ever since the government was established. The development of Seward's political principles is traced clearly with his growth in influence and power until he became a figure of national prominence. When he is transferred to Washington as senator, the treatment

becomes broader, and we are given a general sketch of the anti-slavery movement and its issue in the Civil War, with Seward's part in the movement clearly set forth. And when he becomes what is sometimes called "the Premier of Lincoln's administration," his part in affairs and his relations to his chief are fully and fairly given. It is possible that a perusal of the more recently published Diary of Gideon Welles, whose distrust of Seward appears not altogether without foundation, might have modified some of the positions taken by Professor Hale. His book is well written, and the treatment is well balanced and comprehensive.

Two literary anthologies for students.

One of the hardest tasks that confront the teacher of English literature is that of persuading his students to do enough reading to get some sort of first-hand acquaintance with the authors they are supposed to be studying. The school or college library is apt to be a delusion, often providing a single copy of a work that is needed by a hundred students at the same time. Other accessible libraries do not help much, and few students have the necessary books at home. There appears to be no way out of the difficulty unless the literature can somehow be put into the hands of all the students at the same time. No text-book can be more welcome, then, than one that provides a great deal of well-selected literature at a moderate price, and two such books are now before us. The Century Co. publish "Century Readings for a Course in English Literature," edited by Messrs. Cunliffe, Pyre, and Young, of the University of Wisconsin; and Messrs. Scott, Foresman & Co. publish "Twelve Centuries of English Poetry and Prose," edited by Professor Newcomer and Miss Alice Andrews. Both are big books, which is the main consideration, and neither is overburdened with editorial matter, which is also a merit. The former extends to over eleven hundred, and the latter to over seven hundred two-columned pages. The only very noticeable difference between the two books is that the latter gives a larger proportion of space than the former to Old English literature. No better works of their class have yet been provided for their common purpose, but we still await the publishing enterprise that shall offer a still larger amount of matter for a still lower price. Somewhere between a book of this sort and the daily newspaper that can be purchased for one cent there is an ideal mean of plentitude combined with cheapness that we hope will yet be reached.

Socialistic leaders and tendencies.

Though histories of socialism and books on socialistic writers are numerous, the little volume entitled "Leaders of Socialism" (Duffield), by Mr. G. R. S. Taylor, will have its place, and this for three reasons. It is written in a pleasing style; it describes the work and opinions of thirteen of the more recent socialists, beginning with Owen and ending with Blatchford; and, finally, it contains an introductory

essay of considerable—though not great—merit on leaders and leadership. Some readers will regret that French writers on socialism are represented only by Saint-Simon, Fourier, and Jaurès; while of the Germans there are only Karl Marx and Lassalle. Such limitation of subject-matter is the more noticeable in view of the inclusion of the Belgian dreamer, Louis Blanc. The English writers treated, besides those previously mentioned, are William Morris, H. M. Hyndman, Sidney Webb, J. Kier Hardie, and G. Bernard Shaw. The author regards Owen as the true founder of socialism, and considers Hyndman as the most important living English socialist. The standpoint in this volume may be regarded as truly orthodox. The author does not appear to realize that the latest trends in socialism are to extol private property in the personal relationships of life and to regard the monogamous family as a social necessity. The scientifically-minded reader will find the book too much suffused with the spirit of Mr. Bernard Shaw; the average reader will find it bright and entertaining.

The second and third series of the *Continuation of famous memoirs*. "Memoirs" or journal of the Duchesse de Dino (afterward Duchesse de Talleyrand et de Sagan), edited with notes and a biographical index by the Princesse Radziwill (*née* Castellane), and published in this country by the Scribners, fill each a closely-printed octavo of more than four hundred pages. The second volume covers the years 1836-40, and the third the years 1841-50. The diary entries are generally short, touch on contemporary politics and on persons of note, and were jotted down in various towns and large cities of France, Germany, and Austria, the French and the German capitals being apparently the writer's favorite resorts. The revolutionary scenes of 1848 naturally affect the Duchesse with horror, and inspire all sorts of gloomy forebodings. Her prejudices and friendships, and her nearness to the stirring events noted by her pen, of course incapacitate her for the office of dispassionate historian, although her pages are of the stuff from which histories are made. The notes, indices, and appended matter, written or selected by the careful editor, are of use for a scholarly mastery of the volumes.

NOTES.

"Anti-Matrimony," Mr. Percy Mackaye's satirical drama now running in New York, will be issued in book form this month by the Frederick A. Stokes Co.

An important literary biography is announced in Mr. Frederick Lawton's "Balzac," soon to be issued by the Wessels & Bissell Co. The volume will contain a number of interesting illustrations.

To the series of "Little Books on Art" (McClurg), a miniature treatise on "Christian Symbolism" has just been added. The author is Mrs. Henry Jenner, and there are two score of well-chosen illustrations.

Mr. Kipling's new collection of stories, "Rewards and Fairies," makes a prompt appearance in the handsome "Outward Bound" edition, published by Messrs. Scribner. It constitutes Volume XXV. of the set.

It is some time since we had a new book from Mr. Joseph Conrad. He has been engaged for a year or so past on a new story that is now nearing completion, and will make its appearance presently under the title of "Razumov."

Mr. Edgar Beecher Bronson's entertaining "Reminiscences of a Ranchman," formerly published by the McClure Co., now appears in a new edition, with some added chapters, bearing the imprint of Messrs. A. C. McClurg & Co.

The volume called "Vanitas: Polite Stories" is added by the John Lane Co. to their reissue of the books of "Vernon Lee." Besides the three stories hitherto included under the title, there is now a fourth, "A Frivolous Conversion," here printed for the first time.

The perennially popular German-American dialect verses of Mr. Charles Follen Adams have lately been put forth by the Lothrop, Lee & Shepard Co. in a new edition entitled "Yawcob Strauss and Other Poems." The familiar line drawings of the earlier editions are retained in this.

"The Book Monthly" of London signalizes its seventh birthday by a considerable enlargement in size and improvement in editorial and mechanical features. We can cordially recommend this sprightly magazine to every American reader who cares to keep in touch with affairs of the English book world.

Professor F. W. Taussig's "The Tariff History of the United States" is the soundest discussion of the subject ever written, and has had frequent revisions. The latest of them (the fifth) is brought down to date by a chapter on the Aldrich-Payne Act of 1909. Messrs. G. P. Putnam's Sons are the publishers.

"The American Jewish Year Book" for 5671, sent us by the Jewish Publication Society of America, has for its special feature this year an eighty-page article "In Defense of the Immigrant." The other contents of the work remain much the same as in previous annual issues. Mr. Herbert Friedenwald is the editor.

It is interesting to note in connection with the Hon. John Redmond's tour in this country in the interests of Irish Home Rule, that the Frederick A. Stokes Co. announces for publication his new book "Home Rule," containing all the speeches delivered during his entire parliamentary career. An introduction gives a short summary of the history of Ireland's struggle.

Lovers of the late Sarah Orne Jewett's inimitable New England stories will be grateful for the attractive new edition of her best work just issued by the Houghton Mifflin Co. The edition is in seven small volumes, handsomely printed and bound, and containing photographic frontispieces. A hitherto unpublished story of Miss Jewett's is included in the last volume of the set.

In view of the approaching centenary of the birth of Charles Dickens special interest attaches to the "Centenary Edition" of the novelist's complete works, which Messrs. Charles Scribner's Sons are bringing out, in conjunction with Messrs. Chapman & Hall, Ltd., of London. In this edition all the prefaces, dedications, and notices which appeared in the various editions during the author's lifetime will be given, together with all the original illustrations to which he gave his approval.

The illustrations are being reproduced by a special new process from the original steel plates and wood-blocks, and will number close upon seven hundred. The type used is large and readable, the paper of excellent quality, the binding handsome, and the price unusually reasonable.

Mr. Prentiss Cummings is the latest translator of the "Iliad." He chooses the hexameter verse, a procedure which he defends at length and with considerable skill. The main novelty of his translation is that he has made it frankly an abridgment, omitting all the dull and otherwise inferior parts. By this heroic measure, he has reduced the epic to about one-half its full dimensions. The work occupies two volumes, and is published by Messrs. Little, Brown, & Co.

School reading books recently published by the American Book Co. include "Peter of New Amsterdam," by Mr. James Otis; Cooper's "The Last of the Mohicans," adapted to the use of children by Miss Margaret N. Haight; and "Stories of American Discoverers for Little Americans," by Miss Rose Lucia. From the same publishers we have a book of "Easy French Prose Composition," by Miss H. A. Guerber.

As a companion to the various "Standard" musical guides that he has published from time to time, and that have been so helpful to concert and opera-goers, Mr. George P. Upton has now given us a volume of "Standard Musical Biographies," dealing with over a hundred composers, and very interestingly illustrated. Messrs. A. C. McClurg publish this work, as well as its numerous predecessors.

A new volume of the "Original Narratives of Early American History" (Scribner) gives us a selection of "Narratives of Early Maryland, 1633-1684," edited by Mr. Clayton Colman Hall. There are sixteen numbers in the volume, beginning with Lord Baltimore's "Instructions" and Father White's "Brief Relation," and ending with extracts from the journal of George Fox and reports of the negotiations between the third Baron Baltimore and William Penn.

Miss Clara Sherwood Stevens must be an ardent admirer of Herbert Spencer, for only to such would the thought have occurred to ransack his writings for "elegant extracts," as if he were a brilliant stylist instead of being a writer of very dull and uninspired prose. The result of this undertaking is given us in "Passages from the Philosophy of Herbert Spencer," a volume published by Mr. Thomas B. Mosher in the distinctive form which he has made his own.

The Neale Publishing Co., New York, are engaged in producing a ten-volume edition of "The Collected Works of Ambrose Bierce," an imperfectly appreciated genius of the Pacific Coast. His admirers go far in praising him, Mr. Markham saying that "he has his seat in the remote and ruby-litten chamber of Hoffman and Poe," and Mrs. Atherton that he "has the best brutal imagination of any man in the English-speaking race." Mr. Bierce is editing his own works, which makes the publication authentic. The first volume, now at hand, is certainly a handsome and dignified piece of book-making.

It was only in 1900 that Mr. Bertram Dobell announced his discovery of the unpublished works of the seventeenth century author Thomas Traherne. Now Mr. H. I. Bell has had the good fortune to discover an unknown and unpublished MS. of Traherne in the British Museum, evidently prepared by the poet's brother

for publication. The MS., which is entitled "Poems of Felicity: Vol. I., containing Divine Reflections on the Native Objects of the Infant-Ey," contains thirty-nine new poems. The "Poems of Felicity" will be issued immediately by the Oxford Press in its "Tudor and Stuart Library."

The November issue of "The Century" marks the fortieth anniversary of the magazine, and contains as a special feature twenty pages of text and pictures, marshalling some of the magazine's more notable contributions to the progress of illustration during its history. There is also an interesting "Retrospect of the Century" in the "Topics of the Times" department. The opening chapters of Mr. Robert Hichens's new novel, "The Dweller on the Threshold" appear in this issue.

Of the late Russell Sturgis's numerous contributions to the literature of his chosen field, no other made so varied and direct an appeal to the art lover as his two-volume work entitled "The Artist's Way of Working," published in 1905. In reissuing this work at one-third of the original price, Messrs. Dodd, Mead & Co. have now provided an opportunity which should not fail to be liberally taken advantage of. The entire text and all of the illustrations are retained in the present reprint.

Mr. E. K. Chambers, one of the foremost Shakespearean scholars of England, has now completed his edition of Shakespeare, a task of ten years. The H. M. Caldwell Company have secured the American rights of this "Red Letter Edition," as it is called, and will issue it at once in thirty-nine dainty pocket volumes. An excellent feature, both useful and ornamental, of this edition is that the names of the characters are printed in full in red-lettering, so that the reader is spared the task of deciphering clumsy abbreviations. To each play Mr. Chambers has contributed an introduction.

The latest volume of Bohn's Library (Bell-Macmillan) consists of More's "Utopia" in the contemporary translation of Ralph Robinson, with Roper's Life of More and a selection from his letters. The text, edited by Mr. George Sampson, is practically identical with that of the folio reprint in the "Chiswick Library of Noble Authors," issued in 1903. To the present edition a rather trite introduction is contributed by Mr. A. Gathkelch, who also supplies a useful bibliography. The Latin text of the first edition is given in an appendix. Like all of Messrs. Bell's publications, the volume is very attractively produced.

Our ambassadors to England have usually been men who could represent worthily the best of America, and it has been taken as an important part of their duty to interpret their country to Englishmen. Mr. Choate went to England with a fine reputation as a graceful and eloquent speaker, and was called on to speak on many important occasions. The addresses that he gave are now collected under the title "Abraham Lincoln, and Other Addresses in England" (Century Co.). The address on Lincoln is already on the way to become a classic, both for substance and for form. The addresses on Franklin and Hamilton, and on the Supreme Court, accomplish the writer's purpose of making the people of another country acquainted in a general way with those great Americans and with our greatest political invention. There are eleven papers in all; besides those named, those on Emerson, Education in America, and other subjects, are slighter in structure, well adapted to the occasions when they were given, but hardly of permanent value.

TOPICS IN LEADING PERIODICALS.

November, 1910.

Africa, Lassoing Wild Animals in. Guy H. Scull. *Everybody's*.
 African Guides I Have Met. E. A. Forbes. *World's Work*.
 African Sketches. Janet Allardyce. *Scribner*.
 America in Korea. E. K. Kawakami. *World To-day*.
 American Battle, An, in Foreign Waters. E. Prentice. *Harper*.
 American Playwrights, Younger. Clayton Hamilton. *Bookman*.
 Animal Mind, The. John Burroughs. *Atlantic*.
 Antarctic, Exploring the. Ernest Gourdon. *Harper*.
 Anti-Saloon Conflict in Ohio. W. Chamberlain. *World To-day*.
 Arctic Prairies, The. Ernest Thompson Seton. *Scribner*.
 Art and Life. Haldane Macfall. *Forum*.
 Automobile Industry, Rise of the. E. M. West. *Rev. of Revs.*
 Aviation, Progress in. A. M. Evans. *World To-day*.
 Barrie, J. M., as a Playwright. Edward Morton. *Bookman*.
 Bridge Building under Icebergs. F. L. Nelson. *World To-day*.
 Bridges, in Praise of. Archibald Henderson. *Harper*.
 Brown, John, Fifty Years after. J. T. Morse, Jr. *Atlantic*.
 Burroughs, John, Fifty Years of. D. L. Sharp. *Atlantic*.
 Business Enterprise and the Law. G. Montague. *No. Amer.*
 Business, Minding One's Own. Elizabeth Bialand. *No. Amer.*
 Business, Organized—III. Lincoln Steffens. *Everybody's*.
 Celebrities in Silhouette. Weymer Mill. *Century*.
 Charcoal Drawings. Lester Sutcliffe. *Int. Studio*.
 Chicago's Court House. Charles Bullard. *World To-day*.
 Chicago's Playgrounds. J. H. McFarland. *Outlook*.
 China—A Permanent Empire. G. Reid. *World's Work*.
 Coal Mine, A Year in a. Joseph Husband. *Atlantic*.
 Congressman, Choosing Your. Frederic C. Howe. *Everybody's*.
 Conservation, The Fight for. A. W. Page. *World's Work*.
 Crowninshield, Frederic. Florence N. Levy. *Int. Studio*.
 Democratic Presidential Possibilities. W. J. Abbot. *Munsey*.
 Detroit Tunnel, Opening of the. J. C. Mills. *World To-day*.
 Diplomacy de Luxe. M. Honda. *North American*.
 Eden, An Unknown. E. Alexander Powell. *Everybody's*.
 European Celebrations, Recent. L. Northland. *World To-day*.
 Experiences, My. Booker T. Washington. *World's Work*.
 Farmers, Making Good. Rosa P. Chiles. *Review of Reviews*.
 Ferrer, Life and Death of. William Archer. *McClure*.
 Financial Outlook, The. F. A. Munsey. *Munsey*.
 Football at Harvard and Yale. Lorin Deland. *Atlantic*.
 Flying Man, Evolution of a. Augustus Post. *Century*.
 Gentleman, The, in Fiction. James Lane Allen. *Bookman*.
 George V., England's First Imperialist King. I. Ford. *Munsey*.
 Gualmaro, Fall of. Frederick Funston. *Scribner*.
 Gun-Pointers, The. Henry Reuter Dahl. *Outlook*.
 Hospital, The Modern. W. Gilman Thompson. *Century*.
 Individual, The, and the Combine. J. G. Pyle. *World's Work*.
 Infantile Paralysis. John B. Huber. *Review of Reviews*.
 Irving, Washington, Some Correspondence of. *Scribner*.
 Japanese Embroidery. Wilson Crewdson. *Int. Studio*.
 Japanese Frontiersman, The. A. P. Vaughn. *Rev. of Reviews*.
 Japanese Water Song. Harcourt Mountain. *Atlantic*.
 Johansen, John C. Arthur Hoeber. *Int. Studio*.
 Lace Making in Hungary. A. S. Levettus. *Int. Studio*.
 Lake-to-the-Gulf Waterway. A. E. A. Halsey. *World To-day*.
 Lambert, G. W., Paintings of. C. H. Baker. *Int. Studio*.
 Lawyers and the Community. Woodrow Wilson. *No. Amer.*
 L'Ecole Primaire en France. Paul Sabatier. *No. American*.
 Library, New York's New. Lucy Cleveland. *World To-day*.
 Living, Cost of, and the Tariff. F. A. Munsey. *Munsey*.
 Marie Antoinette and Count Fersen. Lyndon Orr. *Munsey*.
 Marr, Carl, Paintings of. Holmes Smith. *Int. Studio*.
 Medieval Baron's Household. A. G. G. Coulton. *Harper*.
 Menu, The, in Modern Fiction. Edna Kenton. *Bookman*.
 Meredith's "Celt and Saxon." Richard Le Gallienne. *Forum*.
 Monarchs in Exile. George C. Jenks. *Bookman*.
 Morgan, John Pierpont. J. Moody and G. K. Turner. *McClure*.
 Münchhausen, Baron, Illustrations of. William Allen. *Bookman*.
 Negro Suffrage. Ray Stannard Baker. *Atlantic*.
 North-Sea Admiral, The. H. W. Nevins. *Harper*.
 Panama Canal, Commercial Value of. J. Peabody. *World To-day*.
 Pante. Emerson Hough. *Everybody's*.
 Peace and Disarmament. Richard Gadke. *McClure*.
 Pencraft, Thirty Years of. Charles King. *Lippincott*.
 Pension Carnival, The. William B. Hale. *World's Work*.
 Pilot Fish, The. H. De Vere Stacpool. *Forum*.
 Play, The Soul of. Richard C. Cabot. *Atlantic*.
 Poet's Town, The. John C. Nelhardt. *Forum*.
 Politics, The New—II. W. G. Brown. *North American*.
 Poor, The Perpetual. R. W. Brûere. *Harper*.
 Prison Story, My. Nicholas Tchaykovsky. *Outlook*.
 Railroad, The, and the Trust. C. M. Keys. *World's Work*.
 Rebellion. Henry W. Nevins. *North American*.

Reconstruction Period, Diary of—X. Gideon Welles. *Atlantic*.
 San Francisco, Experiences in. Yoshio Markino. *McClure*.
 Scientific Farming, Progress of. H. R. Davis. *World To-day*.
 Sea-Gate of the Continent, The. C. M. Keys. *World's Work*.
 Sermons, The Seven Worst. W. A. Smith. *Atlantic*.
 Shakespeare's Heroines. Ellen Terry. *McClure*.
 Short, Frank, Mezotints of. M. C. Salsman. *Int. Studio*.
 Social Life in London, My. Goldwin Smith. *Atlantic*.
 Stenciling with Acid. Mabel T. Priestman. *Int. Studio*.
 Stories That Stay. Elizabeth Stuart Phelps. *Century*.
 Students—Why They Do Not Study. J. R. Slater. *World To-day*.
 Suffrage in England. Archibald Henderson. *Forum*.
 Taft and Roosevelt. Francis E. Leupp. *Atlantic*.
 Taft and the Presidency. S. J. Kornhauser. *No. American*.
 Tariff Commission, The. H. S. Smalley. *No. American*.
 Things That Are Worth While. E. S. Martin. *Harper*.
 Trans-Siberian, Over the. J. L. Dearing. *World To-day*.
 Turkey, Bankrupt. Allen Upward. *Forum*.
 Vatican, A Discovery in the. A. L. Frothingham. *Century*.
 Virtue Prizes of the French. Sterling Heilig. *Century*.
 Wagner, Richard, Mission of. Joseph Sohn. *No. American*.
 Wallace, Henry. F. W. Beckman. *World To-day*.
 War, Is the U. S. Prepared for? Robley D. Evans. *Munsey*.
 Water Wagon, Advance of the. H. S. Williams. *Century*.
 Western Art to the Fore. Lella Mechlin. *Century*.
 Wiggin, Kate Douglas. Calvin Winter. *Bookman*.
 Women without the Ballot. W. B. Meloney. *Munsey*.
 Working Child, Battle for the. O. R. Lovejoy. *Rev. of Revs.*
 Working Girls' Budgets. Sue A. Clarke and E. Wyatt. *McClure*.
 Writing, Craftsmanship of—IV. F. T. Cooper. *Bookman*.
 Yale-Harvard Football Game, The. Ralph D. Paine. *Munsey*.
 Yellowstone Park, Touring. M. O. Eldridge. *World To-day*.
 Yosemite, Spell of the. John Burroughs. *Century*.

LIST OF NEW BOOKS.

[The following list, containing 194 titles, includes books received by THE DIAL since its last issue.]

BIOGRAPHY AND REMINISCENCES.

The Intimate Life of Alexander Hamilton, based upon Original Family Letters and Other Documents. By Allan McLane Hamilton. Illustrated in photogravure, etc., large 8vo, 483 pages. Charles Scribner's Sons. \$3.50 net.
William H. Seward, By Edward Everett Hale, Jr. With portrait, 12mo, 388 pages. "American Crisis Biographies." George W. Jacobs & Co. \$1.25 net.
Bess of Hardwick and her Circle. By Maud Stepney Rawson. Illustrated in photogravure, etc., large 8vo, 375 pages. John Lane Co. \$5. net.
Gambetta: Life and Letters. By P. B. Gheusi; translated by Violette M. Montagu. Illustrated, 8vo, 385 pages. D. Appleton & Co. \$3.50 net.
A Gascon Royalist in Revolutionary Paris: The Baron De Batz, 1792-1795. From the French of G. Lenôtre by Mrs. Rodolph Stowell. Illustrated in photogravure, etc., large 8vo, 288 pages. Dodd, Mead & Co. \$3.50 net.
Reminiscences of Rosa Bonheur. Edited by Theodore Stanton. Illustrated in photogravure, etc., large 8vo, 412 pages. D. Appleton & Co. \$3. net.
The Making of a King. By I. A. Taylor. Illustrated in photogravure, etc., large 8vo, 329 pages. Dodd, Mead & Co. \$3.50 net.
Two Great Rivals: Francois I. and Charles V., and the Women Who Influenced Them. By Andrew C. F. Haggard. D. S. O. Illustrated in photogravure, etc., large 8vo, 445 pages. D. Appleton & Co. \$4. net.
The Favorites of Henry of Navarre. By Le Petit Homme Rouge. With portraits, large 8vo, 319 pages. Richard G. Badger. \$3. net.
Joan of Arc. By Grace James. Illustrated, large 8vo, 319 pages. E. P. Dutton & Co. \$3.50 net.
A Royal Cavalier: The Romance of Rupert, Prince Palatine. By Mrs. Stewart Erskine. Illustrated in photogravure, etc., 8vo, 379 pages. D. Appleton & Co.

HISTORY.

The Campaign of Chancellorsville: A Strategic and Tactical Study. By John Bigelow, Jr. With maps and plans, 4to, 528 pages. Yale University Press. \$10. net.
The Battle of the Wilderness. By Morris Schaff. With maps and plans, 8vo, 345 pages. Houghton Mifflin Co., \$2. net.

- The Navy of Venice.** By Alethea Wiel. Illustrated, large 8vo, 370 pages. E. P. Dutton & Co. \$5. net.
- Venice in the Eighteenth Century.** From the French of Philippe Monnier. With photogravure frontispiece, large 8vo, 290 pages. Richard G. Badger. \$3. net.
- The Romance of Monaco and Its Rulers.** By Ethel Colburn Mayne. Illustrated in photogravure, etc., large 8vo, 370 pages. John Lane Co. \$5. net.
- A History of Verona.** By A. M. Allen; edited by Edward Armstrong. Illustrated, 8vo, 408 pages. "Historic States of Italy." G. P. Putnam's Sons. \$3.50 net.
- Narratives of Early Maryland, 1633-1684.** Edited by Clayton Coleman Hall, LL.B. With maps, 8vo, 460 pages. "Original Narratives of Early American History." Charles Scribner's Sons. \$3 net.
- The Sea-Kings of Crete.** By Rev. James Baikie, F.R.A.S. Illustrated, 12mo, 374 pages. Macmillan Co. \$2. net.
- France under the Republic.** By Jean Charlemagne Bracq, Litt.D. 8vo, 376 pages. Charles Scribner's Sons. \$1.50 net.
- Diary of a Refugee.** Edited by Frances Fearn. Illustrated, 12mo, 146 pages. Moffat, Yard & Co. \$1.25 net.
- Great Britain and the Illinois Country, 1763-1774.** By Clarence Edwin Carter, M.A. 12mo, 223 pages. Washington: American Historical Association.

GENERAL LITERATURE.

- English Literature during the Lifetime of Shakespeare.** By Felix E. Schelling. Large 8vo, 486 pages. Henry Holt & Co. \$2.50 net.
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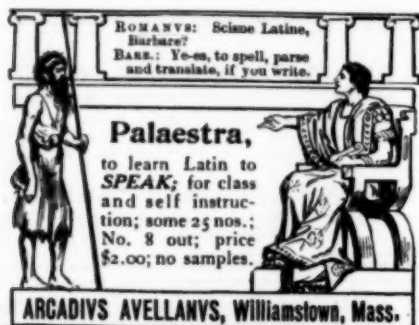
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